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THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

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Christ enthroned with St. John the Evangelist and St. John the Baptist. Fresco in central lunette of principal apse, rediscovered and applied to new masonry. (Church of St. Augustine, Rimini)

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NEWLY DISCOVERED FRESCOES AT RIMINI—I

BY GAETANO NAVE

DURING the summer and autumn of 1923 an interesting exhibition of restored fourteenth-century frescoes was held at Rimini under the auspices of the Government and the Bishop of the diocese. The frescoes belonged to the Church of St. Augustine and other buildings damaged by the earthquake of 1916. They were saved by the arduous labour of Professor Giovanni Nave, who, acting on behalf of the Minister of Instruction, restored about 360 sq. yds. (300 m.c.) of painting; the original colour was revived without the use of reagents, corrosive or greasy materials, and without repainting or overwashing. The sections in which nothing remained were brought into harmony with the rest by neutral tints, their restoration beng strictly confined to the original geometrical designs of which traces remained.

It is rather more than a hundred years since Succi of Imola stripped off Caracci's great fresco in the Barberini Palace in Rome and was made " estrarista " of the papal palaces by Pius VII. The stripping method was effective in the case of Luini's *Translation of St. Catherine*, but failed utterly in that of the Villa Leone Tiepolo. It has been definitely abandoned, and the same is true of that other method which ruined the Correggio in St. John's Church in Parma and the great *Calvary* in that of St. Agnes in Rimini. The process adopted with such eminent success by Professor Nave consists of transference to prepared canvas or " Eternit " and not to stucco. This is successful in the case of paintings which do not easily lend themselves to restoration, such as tempera and guazzo. It will suffice to quote the guazzi done by Bigari on Bibbiena's groinings—charming angel musicians depicted with a freshness and audacious foreshortening characteristic of that artist. The rescue of these, in view of the crumbling of the vault, required a great exercise of skill; it was accomplished, and so became the first successful attempt to save and transfer guazzi [PLATE II, C].

In this way a damaged but not wholly destroyed fragment of an *Annunciation* by Centino in the Communal Palace has been saved [PLATE II, A], as well as a venerated picture of the *Madonna and Child with St. John* [PLATE II, B], and another *Annunciation* after the school of Ferrara [PLATE III, D]. Many other works, all fragmentary, have been rescued, and among them one in the oratory of the Della Rovere Palace, formerly attributed to Giotto, but identified by us as the work of Bitino of Faenza.

The finest and most valuable of the recovered frescoes are those in the apses [PLATE IV, H] of the Church of St. Augustine (which belonged to the Augustinian hermits) all knowledge of which had been lost—certainly from the early years of the seventeenth century till the earthquake of 1916 laid bare indications which led to their recovery.

Notices of wall paintings are found in the registers of sixteenth-century bishops: Bishop Castelli in 1578 speaks of the need of restoring many painted pictures on the walls, and six or seven years later Bishop Torfanini states that he had restored frescoes of saints, which had become damaged by age. Some forty years later, a certain Canon Pedroni, writing in 1623, mentions that he had seen in the choir of St. Augustine's an old gilded niche, and had read words to the effect that the Venetians, Andrew and John, had done it " *fecerunt hoc opus.*" He probably referred to the *Madonna and Child enthroned, with Angels,* in which the Virgin is shown wearing a turquoise-coloured mantle enriched with gold and pearls, on a gold and purple background [PLATE VII, Q], a fresco which has been wonderfully restored. Had others been visible in 1623, it can hardly be doubted that Pedroni would have mentioned them, and one may fairly assume that by that time the other frescoes which are now to be seen had already been whitewashed and forgotten; and, in fact, no further mention of them is found in the later episcopal registers. It is not till 1860 that another reference to frescoes is found: then Tonini, in his *History of Rimini,*[1] mentions that when some of the stalls were moved, traces of frescoes were found —ex-votos which had replaced the stylobate of painted tiles.

Deplorable havoc was done in 1917 by careless handling of the woodwork of the choir, and, with but one exception, only fragments of the frescoes are left. The one exception is a mournful-eyed *Veronica,* with an aureole, holding in her slender hands the napkin on which the Divine Face is almost imperceptible [PLATE III, F]. To the right of Veronica are an Augustinian saint and a bishop, and on her left some fragments of a remarkably beautiful *Madonna enthroned, and Child.* There is, too, a standing figure [PLATE III, E], probably a portrait study of some Augustinian hermit, perhaps St. Nicholas of Tolentino; this figure, which is slightly diaphonous and stands against a dark

[1] Vol. III, p. 39.

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background, is one of the most striking of the paintings. There are also a fresco of Job of which nothing remains but the head; another *Madonna enthroned* of which only a misty relic is left; and yet another, of which the only remains are one eye of the Madonna and a couple of cherubs supporting the drapery of the background.

The south-eastern angle of the apse was split by the earthquake up to a height of 60 ft. (18 m.) and had to be repaired from its foundations. In consequence, it was necessary to detach the frescoes, and they were removed in twenty-one sections, to be eventually reapplied to new masonry. Near this angle are traces of four figures 8 ft. 4 in. (2.5 m.) high, with aureoles in relief.

In the tympanum of the great arch there was a magnificent *Last Judgment*, 60 ft. by 40 ft. (18 m. by 12 m.); what remained of this suffered badly from the collapse of the left half of the pediment, and there is now only the edge of the figure of Christ the Judge, sitting on a golden throne, together with the border of the short purple tunic. On the left there are three archangels in sleeved and girded tunics [? albs —ED.] with clasped mantles. One of them bears the instruments of the Passion, the sponge, the spear, and the nails; another, the third, of which only the pleated garment survives, bears a scroll on which are the words, "*Ecce Agnus Dei*"; the other, that is, the second, which has been most skilfully restored, has a face of truly angelic beauty [PLATE IV, G]. Between Christ and the archangels the restorer has revealed a fourth profile, which was finally omitted by the artist, not because of any miscalculation in regard to the grouping of the figures, but, in our opinion, in order not to exceed the generally received number of the seven great angels. Besides the angels there were the Apostles: on the left, the first in order is St. Paul, whose sword one sees [PLATE IV, J], and the fourth is St. Bartholomew; whilst on the right, awaiting restoration [PLATE V, K], there are more archangels, of great beauty, and more Apostles—among the latter being St. Peter with his keys [PLATE VII, P] and St. John, whose face has been painted with great care and tenderness [PLATE V, M]. On the right, too, above the angels is the Madonna, in an attitude of supplication: she wears a mantle of miniver and turquoise. In addition to these figures, on the left the damned can still be seen, and a tearful guardian angel who rends his dalmatic, whilst other angels hurl themselves against the lost. The sun and moon, too, are there: the former obscured by the radiance of the angels, the latter tinged with blood.

In the principal apse there is a fresco of Christ with St. John the Evangelist and St. John the Baptist, the latter holding a scroll on which is written "*Agnus Q Tollit Mūdi Mi Nobis*" [incorrect and elliptical?—ED.] [FRONTISPIECE]. In the other two lunettes at the same end of the church are two scenes in the life of Jephthah—the meeting with his daughter and her sacrifice at the foot of the altar; in the latter an old servant holds the basin with one hand and covers her face with the other. Bigari painted these in 1721: his foreshortening and aerial perspective are worthy of all praise.

On the north wall the figure of the Archangel Michael has been restored with thought and care: the composition is one of beautiful simplicity, clothed in an alb, bearing a sceptre, and showing once-shimmering wings, he holds a scale of which one pan sinks low with a devil, whilst on the other side a soul is rising in prayer [PLATE VII, R]. To correspond with the south wall, as much as remains of a handsome fresco has been detached and reapplied on smooth plaster over new masonry. It represents St. John the Evangelist, who, clothed from the waist downwards, is being raised alive by angels from the cauldron of boiling oil into which he was cast by order of the Emperor Domitian, who is represented sitting on a throne and holding his sceptre.

(To be continued.)

SOME EIGHTEENTH CENTURY LITERARY ALLUSIONS TO CHELSEA CHINA

BY MRS. ARUNDELL ESDAILE

IF our knowledge of eighteenth century sculpture has been hindered by a too exclusive reliance on literary sources, such as Dallaway and Walpole, our knowledge of Chelsea china has suffered from precisely the opposite defect. The objects themselves have been minutely studied, elaborately analysed; the literary allusions of the period passed by. A brief summary of some such allusions, discovered in the course of three months' reading for quite other purposes, may show the value of the information thus available, and the wealth of interest which further investigation might disclose.[1]

[1] It should be stated that the Walpole allusions were discussed by me in full in the *Observer* for June 22, and those of Lord Chesterfield in *Country Life* for September 20, 1924. The concluding information is wholly new.

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D—Annunciation. Ferrarese School. Fresco formerly in the Church of SS. Marino and Bartolo, transferred to canvas. (Museo Civico, Rimini)

E—St. Nicholas of Tolentino. Ex-voto replaced on new masonry

F—St. Veronica. Ex-voto replaced on new masonry

Plate III. Newly discovered frescoes at Rimini—I.

In an essay signed " Julio " which appeared in the *World* for February 8, 1753, and was reprinted in the *Collected Works* of 1798, Horace Walpole describes the fashion for using sets of china figures on the dessert-table to form some definite realistic or mythological scene; but at that date these " puerile puppet-shows " were already sinking into disuse, and " more manly ways of concluding our repasts are established. Gigantic figures succeed to pigmies; and if the present taste continues, Rysbrack and other neglected statuaries, who might have adorned Grecian salons, though not Grecian desserts, may come into vogue."

By February, 1753, therefore, the " harlequins, gondoliers, Turks, Chinese, and shepherdesses " were a little out of date, and others on a very large scale were taking their place—so large, indeed, as to suggest a possible employment for sculptors of the day. Clearly, then, such employment was very unusual at the time, or Walpole would have known it. The Strawberry Hill Catalogue, unfortunately, gives no datable information as to the Chelsea pieces in Walpole's own possession, and the Chelsea dinner-service presented by George III to the Duke of Mecklenburgh in 1763, though duly recorded in the *Letters*, adds nothing to what the contemporary Chelsea catalogues tell us except that Horace thought its taste " neither new, beautiful, nor various." To his own Chelsea possessions we shall return in a later page.

Our next witness, Lord Chesterfield, is more instructive. On August 9, 1750—I quote not the original French, but the admirably fresh and racy version printed side by side with the originals in 1777—he sends " a little snuffbox " by Lady Hervey to his correspondent in Paris. " Don't imagine I mean it as a present," he adds. " To make you easy upon that score I declare that this box cost me but two guineas, and I send it you merely to let you see how well we imitate the Dresden china, and for less than a quarter of the price." In October, 1751, he sent " two china baubles," unspecified, to the same correspondent, who returned the compliment by sending him a present of china which, when Lady Hervey's baggage did at last arrive, excited him beyond measure. " At last, at last, Lady Hervey has received her parcels, and I have received the china you have done me the honour to send me. It is charming, beautiful, and beats our manufacture all to nothing. I have shown it to the manager, who was quite provoked, and begged hard that I would lend it him for a few days for a pattern. I could not refuse him, and have bespoke two or three of the same for use, for yours will be of no service to me. I will not venture it in prophane hands, but it shall be consecrated as an offering to friendship, and stand in my little room, which is already adorned with two precious tokens of your kindness." (Letter of June 30, 1752.)

Here is matter for thought. Chesterfield would not have told a Parisian correspondent that the gift " beats our manufacture all to nothing " if that gift had not been of French make. Clearly it came from the Vincennes factory, not yet moved to Sèvres. Obviously, too, it was of a practical nature, or Chesterfield would not have ordered the copies he speaks of for daily use. Finally, the keenness of the manager, Nicolas Sprimont, to secure good patterns to copy is noteworthy. We know from a letter of Sir Charles Hanbury-Williams that Sprimont had the run of his Dresden china to copy as he pleased, but it looks as if no Vincennes model had as yet come his way. We may take it, I think, that cups and saucers or plates and dishes are involved, or Chesterfield would not have wanted copies for " prophane hands " to touch. Whether he also took a later present from his correspondent, " the finest piece of Vincennes china I ever saw in my life," to Sprimont a year later he does not say, nor does the passage, the date of which is June 24, 1753, contain any clue to its nature.

Chelsea imitations of Vincennes and Sèvres are rare, and such specimens as the blue and gold cups and saucers in the British Museum are usually assigned to a later date than 1752. We must now, however, reckon with the fact that such copies were being made in the summer of 1752. The Vincennes factory was started about 1740, and the hostile relations between France and England before the Peace of Aix-la-Chapelle may well have prevented the ware from being known in this country. The first use of it for commercial purposes was, it seems, due to Chesterfield himself, when he yielded to the importunities of Nicholas Sprimont.

Now for a point as yet unnoticed. In Walpole's *Description of Strawberry Hill* is a well-known entry, which runs as follows:

> Two Saxon tankards, one with Chinese figures, the other with European. These tankards are extremely remarkable. Sir Robert Walpole drank ale; the duchess of Kendal, mistress of King George the First, gave him the former. A dozen or more years afterwards the Countess of Yarmouth, mistress of King George the Second, without having seen the other, gave him the second; and they match exactly in form and size.

Such is Horace Walpole's account, and after his very definite statement it is something of a shock to discover that one of these tankards was " Saxon," i.e., Meissen or Dresden, as it was then called, and the other a Chelsea imitation, and not " Saxon " at all, and this on the authority of Horace himself, as reported by the friend to whom he gave an account of them on an occasion recorded in the *Letters*. But before discussing the matter

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we may add the particulars given in the Strawberry Hill Sale Catalogue of 1842, from which we learn something more of the tankards, Nos. 125-6, on the twelfth day's sale.

125. A Saxon China tankard and cover, very beautifully painted with Chinese figures and flowers, and richly gilt. *A present from the Duchess of Kendal to Sir Robert Walpole.*

126. A Saxon china tankard and cover, same size and form, the subject a seaport in the Levant, after Wyck, mounted with silver gilt. *A present from the Countess of Yarmouth to Sir Robert Walpole.*

This second entry is significant. Thomas van Wyck (1616-1677) is known to have painted the seaports of the Mediterranean and to have etched a number of similar subjects before coming to England, "about the time of the Restoration."[2] He executed a considerable number of pictures in this country, notably views of London and scenes during the Fire, and died here in 1677, leaving a son John, whose work as a painter of animals and battle scenes is, like that of his distinguished pupil Wootton, recorded in the *Dictionary of National Biography*.

It is significant again that the works both of father and son were relatively little known abroad, whereas they enjoyed considerable popularity in this country, the etchings of the elder Wyck being collected as early as the time of Walpole. Almost all the subjects for which the elder Wyck is famous are English, and we know that at least one etcher-artist, Paul Ferg, worked for the Chelsea factory.[3] That reproductions of Wyck's etchings should appear on Chelsea china is therefore explicable enough: their reproduction at Dresden would be much harder to account for.

The *Sale Catalogue* of 1842 therefore supplies us with *à priori* evidence that the second tankard is likely to be of English rather than of Saxon origin; we have now to consider Walpole's statement already alluded to.

In the third volume of his *Literary History* John Nichols reprinted for the first time the correspondence of George Hardinge (1742-1816) and Horace Walpole, whose neighbour he became when he married and settled at Ragman's Castle, Twickenham, in 1777; their correspondence, however, dated from seven years earlier. On July 11, 1774, Hardinge wrote to beg the favour of "a ticket to enable two or three friends of mine who have not the honour and pleasure of your acquaintance to see *Strawberry Hill*," a passage commonplace enough to make Nichols's annotations rather absurdly elaborate. He first reprints Walpole's preface to the *Strawberry Hill Catalogue*, then adds the note on the tankards already quoted, and on top of that a footnote of his own to the following effect: "These tankards Mr. Walpole very pleasantly pointed out to Mr. Gough and myself, as articles he most highly prized, adding, that the one was of the finest Dresden manufacture, the other was made at Chelsea.—J. N." Now Nichols is recorded to have visited Strawberry Hill on two occasions, on Saturday, July 20, 1782, when he and Gough dined with Walpole (*Letters*, ed. Toynbee, XII, pp. 299, 302), and on Friday, July 2, 1790, when he breakfasted there in company with the Boydells (*Letters* XIV, p. 260); the note therefore refers to the visit of 1782, which Walpole himself described as his dinner party of *archæologists*. The third volume of the *Literary History* did not appear till 1818, thirty-six years after the visit; but Nichols must have made a note at the time—on the copy of the *Catalogue* probably from which he quotes—to enable him thus to record Walpole's information.

That the Duchess of Kendal should have given Sir Robert Walpole a Dresden tankard adorned with Chinese figures to drink his ale out of is not surprising; that Lady Yarmouth should have given him another a dozen years later which "matched exactly in form and size" but was adorned with European figures is certainly odd. The startling part of the story is the date of the second gift, which we now know to have been a Chelsea imitation of Dresden. The problem involved is that of date. As early as November 26, 1744, as Walpole told Mann, Sir Robert was most dangerously ill, and he died after weeks of severe suffering on March 18, 1745. It is incredible that Lady Yarmouth should have given him a beer-jug during those last tortured months, when he was, as we know, almost entirely under the influence of opiates, and 1744 is the latest date to which we can assign her gift. Chelsea china, therefore, so closely modelled on Dresden as to be loosely called "Saxon" by Horace Walpole in his *Description of Strawberry Hill* was being made at least as early as that year, not merely in its cruder forms but rich enough to form a suitable present from a King's favourite to an ex-Prime Minister.[4] Lord Chesterfield, as we have seen, was boasting in 1750 "how well we imitate the Dresden"; but that such imitations were being made at least six years earlier is certainly surprising. Clearly we shall have to revise our dates and accept the fact that by 1744, if not before—before the Chelsea Factory is supposed to have been founded—Dresden china was being

[2] *Anecdotes of Painting* II, p. 234. Cf. Nagler, Dutuit, Bartsch, etc. The dates here given are those of the *D.N.B.*

[3] This Paul cannot be identical with the Ferg with whom he is commonly identified, and who died of starvation about 1740, leaving four children. This Paul Ferg must have been one of those children, since Roubiliac's pupil Nathaniel Smith was well acquainted with him (*Nollekens* II, p. 168), and Nathaniel was born in 1740 or 1741. *Cf. Nollekens* I (1920), pp. 162-3.

[4] Or possibly to a Prime Minister, if the gift was made before Walpole's resignation in Feburary, 1742; 1744 is the latest possible date.

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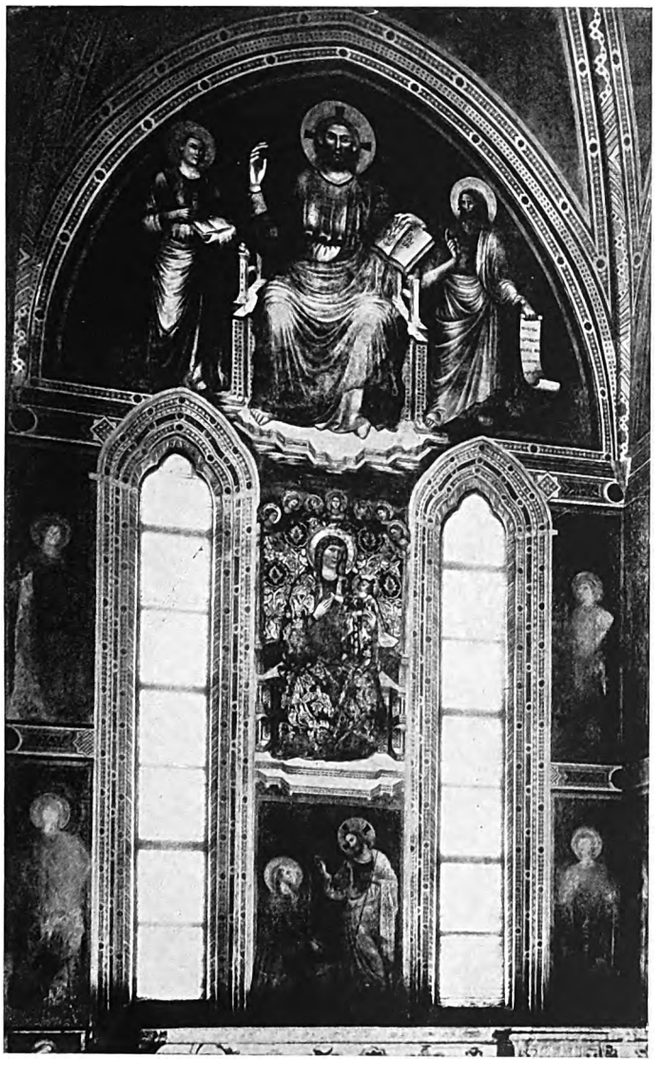
H



J

G—Two archangels. Detail from *The Last Judgment.* (Church of St. Augustine, Rimini). *J—St. Paul.*

H—Principal apse, showing frescoes after restoration Detail from *The Last Judgment.*

Plate IV. Newly discovered frescoes at Rimini—I.

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N—Virgin and Child, from principal apse. Partly restored. Detail. (Church of St. Augustine, Rimini)

O—Noli me tangere, from principal apse. Restored. (Church of St. Augustine, Rimini)

Plate VI. Newly discovered frescoes at Rimini—I

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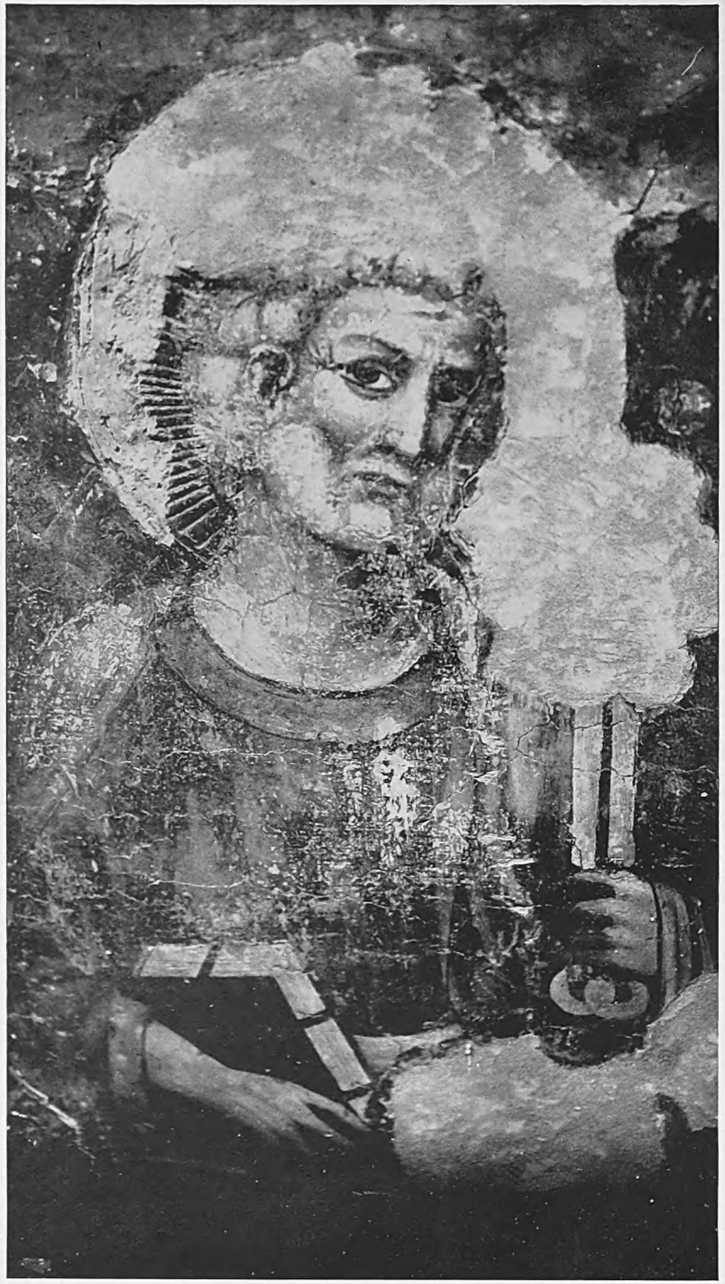

P—St. Peter. Detail from *The Last Judgment*

Q—Virgin and Child, from principal apse. Restored. (Church of St. Augustine, Rimini)

R—The Archangel Michael, from principal apse. (Church of St. Augustine, Rimini)

Plate VII. Newly discovered frescoes at Rimini—I

closely copied. This fact explains Walpole's statement in the *World* that in February, 1753, the *genre* figures which we have been accustomed to consider as typical of the later 1750's were already *vieux jeu*, while large pieces, such as the famous *Una and the Lion* perhaps, were already fashionable.

One more point is worth consideration. Walpole's treasure was a tankard, an object of every day utility. Chesterfield's Vincennes present of 1752 was also like the snuffbox of 1750, of a useful nature. It is clear therefore that the Chelsea Factory began with the useful and went on to the ornamental, precisely as one might expect. Copies of Dresden pieces were in fact being turned out before the Goat and Bee pieces and other silversmiths' designs are usually held to have existed. Sprimont, originally a silversmith by profession, and the second manager of the factory, is most reasonably assumed to be responsible for these designs; where silver original and Chelsea copy can be placed side by side, there can be little doubt that he was in fact the author. But are we to ascribe the earliest imitations of Dresden, of which the tankard is a specimen, to Sprimont, or was his yet obscurer predecessor responsible for them? Very little is known of Charles Gouyn, but it seems to me highly probable that it was under his management that these things were turned out, since the tankard belongs at latest to 1744, while Sprimont was still a working silversmith in 1742-3.

We have, then, a double clue to the earliest Chelsea productions, that of practical utility and that of close imitation of Dresden. It may therefore be possible for the experts to identify other pieces belonging to this early period, and if the Strawberry Hill tankards are still in existence, they might form a starting-point for a fresh investigation of the whole subject, and thus throw light on the work of that most obscure of master-potters, Charles Gouyn.

An analysis of Horace Walpole's own collection of Chelsea may be useful, seeing that, with the exception of three vases, all belong to the class of useful objects. The order is that of the *Description of Strawberry Hill*, and where the pieces can be identified in the Sale Catalogue of 1842, I have added references to it. I have thought it needless to reprint the words "of Chelsea china" or "of Chelsea porcelaine," which are used indifferently by Walpole.

Refectory—
Two ice-pails (Lot 55 on the nineteenth day's sale[5]).
China Room—
Six coloured water-cups and plates.
A jar, with red and white landscapes and blue and gold borders.
Two white salt-cellars with crawfish in relief (not specified as Chelsea in the Catalogue of 1842, eighteenth day, Lot 115).
Two white Chelsea salts on feet.
Two white barrels with vines and grapes.
A small dish in a dessert pattern.
A blue and white dish.

The tankards, of which enough has been said, were also in this room.

Waiting Room—
Four oblong dessert dishes, four leaves, and twelve plates, with coloured fruits and flowers (No. 60 in eighteenth day's sale).
Tribune—
Two caudle-cups, claret colour and gold (not there at sale).
*Two vases, claret colour, gold and white, with cartouches of historic figures.
Ditto (15th day's sale, lot 96), "the cartouches finely painted with mythological figures."
Two caudle-cups, blue, with gold figures.

The entire absence of figure pieces—now the most sought-after class of Chelsea china—is very curious. The *Catalogue* was printed in 1774, and it seems as if Walpole had been true to his own expressed opinion over twenty years before, and continued to regard them as "pueriliities." Certain of the entries it is easy to recognize: there is the famous Chelsea claret; there are the white-glaze salts with crawfish or on feet; there are the blue and gold pieces borrowed from those Vincennes pieces—the pre-Sèvres porcelain was perhaps called Sèvres generically in England after the removal of the factory—for which Lord Chesterfield was, it seems, ultimately responsible. The Sale Catalogue of 1842 includes a certain number of Chelsea pieces probably acquired after the *Description* was printed, though a certain number of those there given are, as already noted, missing. These must be given to complete our account of Horace Walpole's Chelsea china.

Twelfth Day—
Lot 51. A pair of curious handled cups, with saucers, the landscapes painted in green with gold edges, of old Chelsea China.
Twelfth Day—
Lot 53. Twelve beautiful old Chelsea China Dessert Plates, white ground, most exquisitely painted with Birds, branches of Trees, Insects, &c. Gold edges.
Lot 134. *An uncommonly fine square-shaped Chelsea China vase, dark blue and gold, enriched with Landscapes and Figures in red, painted most exquisitely.
Lot 142. *A pair of urn-shaped Chelsea China vases, blue and gold, fluted pink festoon drapery and gold edges.
Fifteenth Day—
Lots 92, 104 are large cups of the finest class, one with groups of flowers on a gold ground, the other with blue ground and gold figures.
Eighteenth Day—
Lot 29. Four cups with plates of the old Chelsea China, most exquisitely painted with Aquatic Birds and horn edges.
Lot 30. A pair of very beautiful old Chelsea China cups, elaborately painted with flowers, the colours very brilliant.
Lot 31. A pair of ditto, ditto.

With the exception of the three vases marked with an asterisk, everything was rigidly practical, in intention at least, though Walpole's careful preservation of cups and saucers, plates

[5] Sale Catalogue (1842).—Nineteenth day.—Lot 55: "A pair of ice-pails of the old Chelsea China, of elegant form and delicately painted with Flowers."

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and dishes points to their being even in his day regarded as curiosities.[6] Whether with these clues any known Chelsea pieces can be carried back to the early 1740's the experts must determine; but it seems certain that the tankard at least belonged to the period of Gouyn's management, when Sprimont was still a silversmith in Compton Street.[7]

[6] The *Description* was printed five years after the closing of the Chelsea factory.

[7] For Sprimont's silver-gilt dishes of 1742-3 at Windsor Castle, cf. Church, *English Porcelain*, p. 16; King, *Chelsea Porcelain*, p. 33.

SHAKUZURU—II

BY FRIEDRICH PERZYŃSKI

PLATE I, A, shows that the Ko jishi-mask (in the possession of the Hōshō family) is a variety of the Shishi-type. The name "little lion-mask" is to be understood figuratively, in the sense of a more moderate expression, the opposite pole of which is intended to convey the sense of the musician's "forte" or "fortissimo," the "large" mask.

Moderation is not to Shakuzuru's liking. He tries to restrain himself, but he succeeds in this more through a pre-eminence of the human in the individual parts of the face, than through the softening of the expression. Forehead, eyes, ears, as well as the oval of the face are altogether human. But like a blazing flame, animalism, ferocity and bloodthirstiness, bursts forth from this degenerate tiger-like face. Under the frowning brows the eyes look wildly upward; the nostrils snort, the mouth is set ready to bite. The jaws seem stunted in comparison with those of the Shishiguchi-mask of the Kwanze family, particularly the outward bent canine teeth, which remind one more of the fangs of a serpent than the teeth of a lion or tiger. Nevertheless, the impression is deeper and more lasting, because the passionate temperament of the artist reveals itself vehemently even in the smallest wrinkle.

There are two masks, said to be Shakuzuru's "severe" masks, owned by the famous dancing-schools of the Hōshō and Kongō families,[1] which again show the full spell of the terrifying faces, wherein the dark and irritable genius of the artist is interwoven. The subjects treated here belong to the most sublime (I choose the adjective deliberately) of those which the Nō enthusiast knows. They are Hannya masks. Hannya is the Sino-Japanese corruption of the Sanscrit word Prajña (wisdom). The word seems to have attained various meanings through its aberration. Mr. Arthur Waley (*The Nō Plays of Japan*, p. 189) mentions a Buddhist Sūtra, Hannya Kyō, which is said to have had a special influence on female demons, also called "Hannya." The adjurations in this book are quoted in Nō "Aoi no uye," which was already performed in the fourteenth century, therefore the Hannya conception in its interpretation of a female demon must go back to an earlier date, at least to the time of Shakuzuru. The Kamenfu mentions, in the synopsis, an artist called Hannya bō with the "Kosaku" (the old masters) who had perhaps only carved one single mask Bō (cell) is a favourite ending of a Gō-name—*i.e.*, a pseudonym of an artist; and as different examples show in the history of the Japanese art of carving masks (Sumi no bō, Sankōbō, Taikōbō), of an artist of the rank of priest, or one living in priestly surroundings. Hannya bō may have been a priest himself. Is he the founder of the Hannya-type? It often happens that masks have been named after their inventor. The various interpretations of the word Hannya were sufficiently explained in its origin; the acceptance of such a possibility would make it necessary to place Hannya bō before Shakuzuru, who carved Hannya-masks—*i.e.*, in the beginning or the middle of the thirteenth century. The "Sarugaku dangi," that important source of information, praises Shakuzuru, but makes no mention of Hannya bō.

I called the treatment of the Hannya mask a sublime subject. Those who have observed that the Western nations turn away full of awe from the most impressive Nō-masks, because they frighten and terrify them, as they are meant to do, and instead of this give their undivided admiration to the "gentle" faces, will understand the usefulness and justification of my discrimination.

Neither Dante's *Inferno* nor Michelangelo's *Last Judgment* soothes us with the sweet music of the reed-pipe. Fudō, "the immovable," the god of wisdom, appears to the believing Buddhist with an inscrutable face, a sword in the right hand, in the left a rope with which to bind malefactors, enthroned on a flame-coloured rock. Another subject often treated in Buddhist art, and masterfully sculptured by Unkei and Kwaikei in the Tōdaiji at Nara, is the guardians of the Japanese temples, two

[1] I have been able to ascertain of some, but not all, the masks published in the *Buei Ippan* (by the Nō dancer Kinnosuke Kongō) that they were in the possession of the Kongō family. It may, however, be assumed that the above-mentioned member of the old dancing-school referred to his family inheritance.

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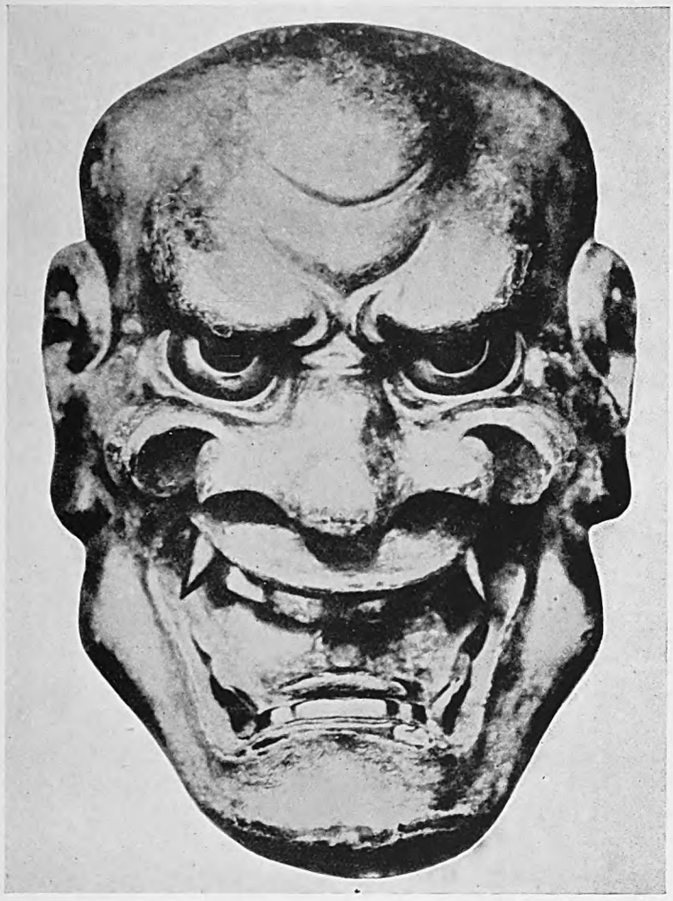
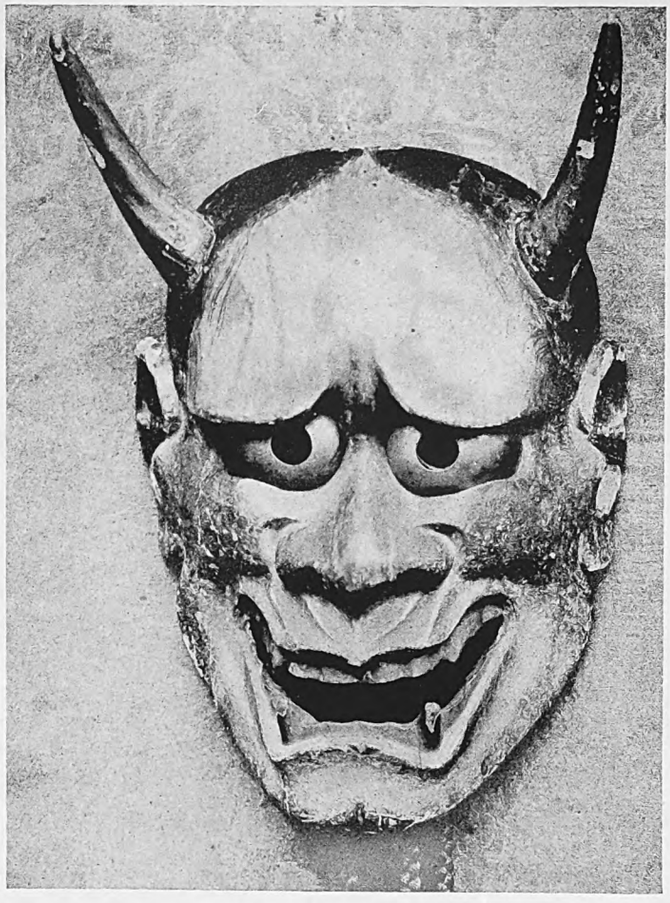
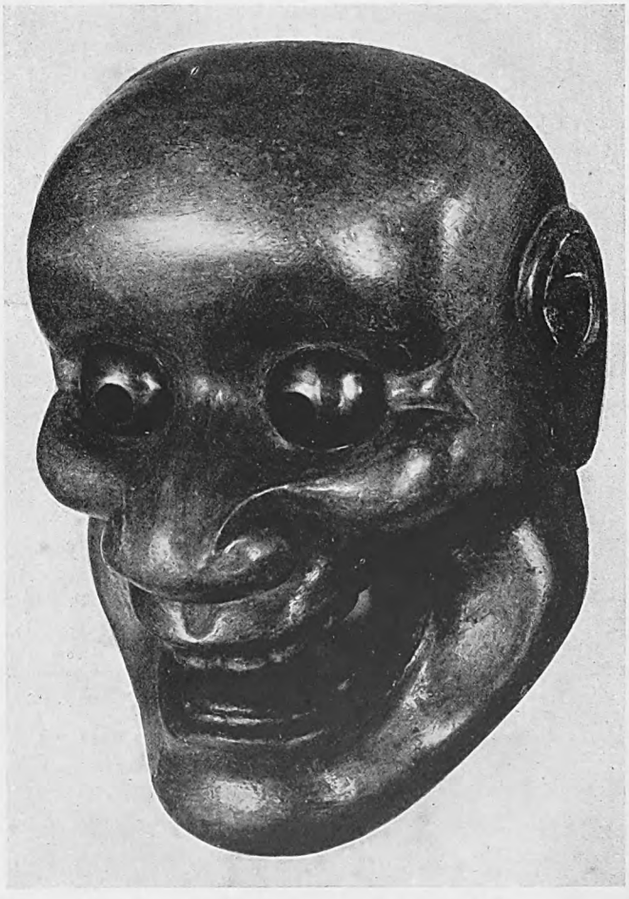


A—Ko jishi. (Mr. Kurō Hōshō). From the Nōgaku Mandai Kagami



B—Hannya. (Mr. Kinnosuke Kongō.) From the Buei Ippan

C—O beshimi. (Mr. Rokurō Umewaka.) From the Nōgaku Mandai Kagami



D—Saru tobide. (Mr. Shigefusa Hōshō)

Masks carved by Shakuzuru

PLATE I. Shakuzuru—II

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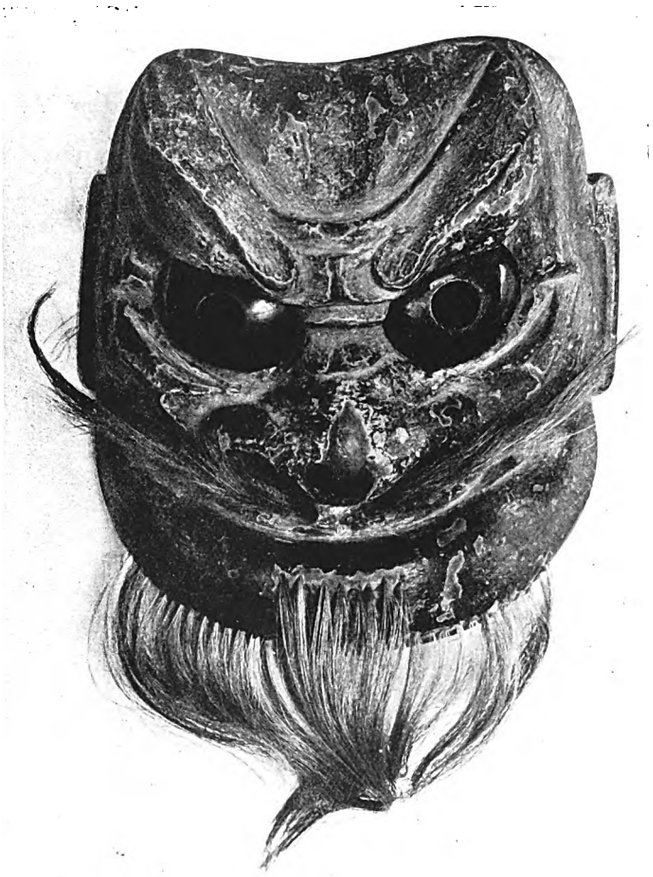
E—Amazakuro. (Mitsui Meeting House.) From the Nōgaku Mandai Kagami



F—Beshimi akujō. (Mr. Shigefusa Hōshō)

G—Ikari tenjin—Ko tenjin? (Mr. Ryōtarō Onishi)
Masks carved by Shakuzuru
PLATE II. Shakuzuru—II

H—Yamaubo

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Dêva-kings, wrathfully snorting giants, with gnashing teeth, with the veins of the arms almost bursting, and with bulging neck-muscles.

The Nō "Aoi no uye"[2] contains the most famous Hannya part of the series of Nō plays. The theme is taken from the classic novel "Genji Monogatari," by Murasaki Shikibu, from which the Nō literature has often and happily drawn its subjects.

The Hannya-masks, overwhelming in their sonority, take first place among the types of passion. The two interpretations ascribed to Shakuzuru differ considerably in their conception. There is a far stronger resemblance to the animal in the Hannya-mask belonging to the Hōshō family, which tempts one to think of a salacious bull, even if there were no horns. The skeleton-like appearance of the skull is made obvious by the angular frontal bones, the long bridge of the nose, and the almost fleshless, strongly protruding parts of the zygomatic bone. The small gilded bronze plates which fill the eyeball are coloured and veined with the brush, so that it seems as if the full ramifications of the blood-vessels covered the sclerotic. The animal mouth filled with gnashing, even teeth, is larger than that of Shakuzuru's other Hannya-mask, and boat-shaped. The upper and lower lip, almost parallel, merge into the level of the mouth, meeting sideways at a very acute angle. The discord of this face, pulled out of joint by frenzy, shows more clearly in the Hannya-mask belonging to the Kongō family [PLATE I, B]. The hair, parted in the middle, separate strands of which fall on to the haggard temples, points to the sex. The forehead, framed by waves of hair, has the form of a myrtle leaf, while the base of the nose and its extension towards the forehead, answer to the stipules. The veining, plastic and plainly marked, stands out like a fine edge; both halves of the leaf, drooping to each side, sink still deeper towards the rim of the orbit, which, well shading the eyeball, again juts out like an arched roof. The strongly developed flap guarding the orifice is striking on the otherwise humanly formed ear. The plane of the mouth is plastic and exceedingly alive. The boat-shaped, gaping mouth lays bare the set of teeth, with rather badly developed upper canines and the red mucous membrane. The essence of the human being, burst by the impetuosity of animal sexuality, still gleams through the changed cover, in spite of the animal attributes, the curved and pointed cow-horns, the gnashing teeth, the proboscis, the shell-shaped chin.

The remote and misty region, where Shakuzuru's dark soul experiences the reality of the unreal, seems distant and endless as a moor. A new phantom lurks behind each bush. Shakuzuru reviews all the claw-armed, horned or tangle-haired devils, the Oni, as they are classified, and which the phantasy of the people had endowed with a conglomeration of various animal attributes. What he sees is no longer a children's bugbear; it is as if he wrestled with these popular images till all trivial details vanish and out of the mist of superstitions, exalted to magnificent unity of existence, the Djinn ascends, a live copy of human horror which feeds like a vampire on the brain of him who devised it. The "Yabure gasa" abides by the tradition that the works of Shakuzuru were conceived in fits of madness. A Japanese physician, Dr. Uyeno, has also accepted and defended this supposition.[3]

I mentioned earlier that Shakuzuru's masks strike one as constituting portraits of himself. Rarely has an artist of the Far East reflected his own traits of character so clearly. If we compare his Beshimi inventions with those demon-masks of the end of the Tokugaws period with their pinched, staring faces, and their mass of wrinkles, as if frozen, we are astonished at the artistic remoteness. The reasons are obvious: the lava has grown cold. Sudden and above criticism, with the force and naturalness of a phenomenon, appears the O beshimi head [PLATE I, C] of Shakuzuru (owned by Rokurō Umewaka). Looking at it, who could still think of the merry carnival which the idea of a masquerade presented?

> Ich griff nach holden Maskenzügen
> und fasste Wesen, dass michs schauerte.

A face persistently broadening towards the mouth: almost entirely eye, nose cavity and mouth. The already narrow forehead is contracted, actually drawn upward by powerfully up-turned eyebrows. Above the vertical wrinkle between the eyes hovers a recumbent sickle. The wide-set eyes with their commanding look are copied from the Tempyō masks: the inner corners appear excessively broadened. The nose projects from a depressed plane like the broad beak of a bird of prey, and opens at the side into enormous nostrils. The mouth is a long, powerful line reaching almost from ear to ear. The lips are firmly pressed together in such a way that the drawn-up under lip covers the upper one. Wrinkles frame it as well as the nose and eyes, no shrivelled outlines, but powerful modulations in height and depth, which strengthen

[2] Translated and commented on by Mr. Arthur Waley (*The Nō Plays of Japan*, p. 189 and following), as well as by Fenollosa (*Noh*, p. 193 and following). Waley calls Fenollosa's conception of Aoi, tormented on her sick bed by phantoms of her own jealousy, first in the form of Rokujō then in that of a demon, a misunderstanding. I follow Waley in my table of contents.

[3] See Yokoi, *Kōkogaku zasshi*, 1912.

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the impression of the inner life, will-power, almost bursting its shell.

Has the artist in his " big dumb-mask," as the Sarugaku calls it (most likely with respect to the closed mouth, which forces the actor to breathe through the large nostrils) used the features of Dharma, known through many figurative illustrations, as a stimulant? This Japanese supposition[4] sounds by no means incredible. Bodhidharma, the teacher of inner concentration which alone leads to Buddhahood, is, in a certain degree, the patron of Nō art, and the Nō stage even now proselytizes for Zenism. Seami, the star of the Kwanze School, was, in its profession, one of the most eloquent apostles. Of the listening to the inner voice, of the practice of Yogaism, with which Zenistic art is satiated, of boundless spiritual surrendering, reaching as far as the denial of bodily welfare, much is to be perceived in Shakuzuru's masks. True art arises, according to the conviction of the Zenists only through deepest contemplation; that which draws from the most secret wells is divine service.[5] As the appearances of the outer world are merely empty phantoms, the inner vision gained through most intense concentration is hurled on to the paper, or carved in the wood, before it evaporates.

The work of Shakuzuru bears all the marks of an act of creation so conceived. Was he a Zenist or psychopath? If we read[6] the commandments for the attainment of Samādhi, the real concentration tabulated by Bodhidharma's successor Buddhapriya, and examine their symptoms (apparitions of light, flushes, scent hallucinations) surely much suspected by the physician, we may perhaps find that the Zenist, striving after Samādhi, moves on a steeply downward plane, dangerously near the " psychopathic." If the question of Shakuzuru's fits of melancholy (of which tradition tells) can be explained zenistically by conscious and boundless devotion to the hours of visionary revelations and their after-effects, the almost inevitable condition of weakness after the reckless use of nerve power — when even Th. A. Hoffmann feared his own phantoms—touches the involved problem of artistic creation, which could perhaps be answered in the conception of a Freud, but never in that of a Lombroso.

The O beshimi-mask breathes the Zen spirit, whether the patriarch of the Zen sect lent his features for it or not. If, however, Shakuzuru has given with it an artistic-religious creed, the creed of his discipleship, which the far-shining star of the Nō-stage, Seami, is never tired of emphasizing, one may well be justified in being surprised at the distance of the periods between two of the most marked figures of an art wholly upheld by Zenistic under-currents. The teaching of Zen, and the art impregnated by it, also the art of Nō, found in the great Ashikaga Prince Yoshimitsu, a patron of the type of the Medicis. He raised it to a courtly art, gave Kwanami, the father of Seamis, a lieu and disregarded all prevailing prejudices in his distribution of favours. " For some while," so quotes Mr. Waley from a diary of the year 1378,[7]

> Yoshimitsu has been making a favourite of a Saragaku boy from Yamato, sharing the same mat and eating from the same vessels. These Sarūgaku people are mere mendicants, but he treats them with as much esteem as if they were Privy Councillors.

It was the same Prince, Mr. Waley conjectures, who instructed Seami—for it is he who is meant in the quotation—in the teaching of Zen. The fruits of this intercourse soon reveal themselves. The " mendicant " becomes a man fighting for the highest goals in art, his stage a beacon of Zenistic spirit, his figure one of the most seductive of the century.

It is difficult to believe that Shakuzuru should have stood so utterly aside from the brilliant circle of this stimulating artist, on whom princely favours were showered. A voluminous life-work like that of Shakuzuru, one masterpiece following the other, does not occur except through the necessities of a time overflowing with artistic life. They are the noblest motives for the creative genius. The Kōan period (1278-1288) will be known as the golden age of Shakuzuru's art, as the fourteenth century was that of the Nō.

Fukuchi, the author of the Kokka essays, has already given expression to his doubts, whether it be possible to separate the periods of Shakuzuru and Tatsuyemon so far from those of the two greatest Kwanze, Kwanami and Seami. In the Kamakuru period, he thinks, subjects would scarcely have existed for which certain masks of Shukuzuru and Tatsuyemon might have been used. But perhaps he is too cautious, when he places the works of these carvers later than Yoshimitsu, in the Oyei period (1394-1428).

> The Tobide-mask which I-ami wore,[8] the Tenjin-mask of our company,[9] and the big and little dumb-masks[10] are all by Shakuzuru. The Tenjin-mask particularly is one which has been handed down from generation to generation since the time of Kwanami. . . . The little dumb-mask was first worn by Seami.

These passages from the " Sarugaku dangi " are important in two respects. They show first

[4] See M. Fukuchi, *Kokka*, 28.

[5] Concerning the influence of the teaching of Zen on art, see Waley, *Zen Buddhism and Its Relation to Art* and Grosse, *Ostasiatische Tuschmalerei* (II.: Zenismus).

[6] See Waley, *Zen Buddhism*, p. 11 *et seq.*

[7] See Waley, *The Nō Plays of Japan*, p. 19.

[8] To all appearances a contemporary of either Kwanami's or Seami's.

[9] The Kwanze troupe.

[10] O beshimi and Ko beshimi.

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that the treatises—not yet made use of in the European literature on masks—contain later supplements[11] of Seami's notes, as the passage about the Tenjin-mask handed down from Kwanami's days shows. But they also seem to circumscribe Shakuzuru's creative period more exactly, because they mark the Tenjin-mask as the property of the Kwanze family since the time of Kwanami (1333-1384). If one understands the phrase about the little " dumb-mask " with which Seami, Kwanami's son, " created " a definite rôle—indifferent whether this mask was put at his disposition either by the artist himself or by another art friend—the result is that in spite of Fukuchi's praiseworthy precaution, Shakuzuru's creative period cannot well have extended over the fourteenth century. In place of the traditional short prime: viz., Kōan period (1278-1288), his life-time might have begun before Kwanami (born 1333) and concluded in Seami's first prime (about 1388). The brilliant and rapid ascent of Nō art, from the middle of the fourteenth century, might not only find its explanation in the personalities of the two Ami, in the intelligent furtherance of Yoshimitsu, but also in the joyful willingness of the mask carvers, who contributed as much as the Nō dancers themselves. To think that Seami's young fame was still lit by the last rays of Shakuzuru's sinking star is, in any case, a beautiful and comprehensible thought.

According to Konō Kita, at the end of the eighteenth century a member of the Kwanze family, Kwanze Sakon, was still in possession of an O beshimi and Ko beshimi-mask of Shakuzuru. Whether this big " dumb-mask " is identical with that mentioned in " Sarugaku dangi " and with that majestic piece already described, which is to-day in Rokurō Umewaka's possession, could only perhaps be proved with any certainty by the family archives of the Nō schools, especially that of the Kwanze, the opening and studying of which would desirably enlighten the history of Nō and Nō masks.

Like the Beshimi model,[12] Shakuzuru has created, to all appearances, another demon type, that of the Tobide, and used it in different ways. This becomes also a class name for demon masks. Peculiar to all varieties of this type are the owl-like great round eyes. When the wearer suddenly faces the Nō company with his face framed on both sides with a big red wig, the mask produces an effect extremely like that of a goblin or ghost. Not always are the beings which they represent hostile to mankind even if Shakuzuru, according to his disposition, surely saw embodiments of dark powers in the Tobide-mask. The Sarū (monkey) tobide-mask [PLATE I, D] ascribed to him, an old inheritance of the Hōshō family, presented by Homma, a Nō player of the Sado island, is solely worn in the Nō play " Nuye."

The Emperor Konoye (died 1156), so the play tells us, is afflicted with nightmare and heavy dreams. Priests are called in, but their prayers are of no avail. The work of a demon in his fits of oppression are recognized, and indeed every night a curious monster appears on the palace roof, and disappears in daytime. Yorimasa, archer and poet, is commanded, and one night when the demoniacal creature shrieks like an owl, he draws his bow. The first shot brings down the monster; a horrible creature with the head of a monkey, claws of a tiger and the tail of a servant.

This Nuye head, in whose features the carvers of the Tempyō period would certainly have betrayed the monstrous formation of the body, receives from Shakuzuru its strongest representation, less through exaggeration of the separate parts than by the sharpening of the expression. The ear is placed high on the monkey-like skull, the low rounded forehead almost presses on the eye-brows. The bulging protuberance of the skin below the zygomatic bone, approaches, in a pointed ridge, the wings of the flattened nose. Deep hollows are grooved in the cheeks. The chin protrudes, also the under lip, which bears the set of teeth and the tongue. The " crows-feet " are conventionalized into the figure of an axe. In this smooth, peculiarly naked-looking face are set in almost lidless orbits two great round eyes without lashes, which one seems to see maliciously glitter in the darkness of the night. Forehead, zygomatic protuberance, drawn-up corners of the mouth, chin and hollows of the cheeks unite to give light and direction to the flickering look. And of what does this look consist, this weird, burning eye? Of a rounded disc of gilded bronze, with a round sight-hole.

Shakuzuru elicts ever new tones from the instrument on which he plays with such mastership. His Amazakuro-mask (in possession of the Mitsui Clubhouse) [PLATE IX]—the head of a bird of prey, with goggling owl eyes, bushy, fluttering beard, and threatening, gaping mouth, a real fury—strikes one like an underworld face from Faust:

> Eckzähne Klaffen, dem Gewölb des Schlundes
> entquillt der Feuerstrom in Wut.

The Beshimi akujō types, which he invented (at Kinnosuke Kongō and the Hōshō family), types of devilish maliciousness and cruelty, bear names (" akujō " means wicked old man) whose pale realities Shakuzuru here confronts

[11] Mr. Arthur Waley supposes in the sixteenth century.

[12] Kanda has made a too highly coloured copy of a Ko beshimi-mask, ascribed to Shakuzuru. Mr. Ryōtarō Onishi possesses a Chū beshimi-mask.

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with relentless satiety of expression, rather too careless whether his works are easily applied or not in the Nō play [PLATE II, F]. The terrifying little Beshimi akujō-mask of the Hōshō family[13] baffles description. It has a forehead and base of the nose singularly furrowed, and the nose with its inflated nostrils projects like a beak. The mouth is beshimi-like and pressed together with a mocking expression in the corners, over which the boldly turned-up moustache rests. The under half of the face, shrunk to a meagre third, is decorated with a long, lanky "imperial," also by a wide beard. The divergent glance of the big, darkly glowing, slanting eyes, whose upper part is shaded by the upward-strained eyebrows, has an effect of painfulness, reflected by the owl and toad eyes, which, like the mouth and bristly, rough beard, are unspeakably malicious. In these eyes lurks the dread of the unknown and in them the image of the "Horla" is reflected. Zenism is broken down and hysteria reigns.

One can understand the superstitious awe with which Shakuzuru's masks were handled, even in the Ashikaga-time. The spirits, at whose call the obedient artist finally went down on his knees, guided the hand of their tool, as the god Inari-Myōjin guided the armourer, in the Nō play "Kokaji," and secret power flowed into these "Geister-Meisterstücke." These features, transcendental like certain tones of Chopin's Polonaises, persecuted their victims at night: they seemed to be able to discharge thunder and kindle lightning. Shakuzuru's Tenjin-mask was one day lent out by the Kwanzes, who owned it from the time of Kwanami, for a special purpose. "But," so says the "Sarugaku dangi," "they caused him to dream of strange gods, and he sent it back. It was then kept at home and not used, but it still continued to cause strange dreams."

In the catalogue based on Konō Kita which Yokoi has made, only one Tenjin no O tobide-mask is mentioned, in the possession of the Kwanzes, which may have been lost. But a variation of the Tenjin type, about whose name Japanese connoisseurs do not seem quite to agree[14]—an Ikari tenjin-mask [PLATE II, G], ascribed to Shakuzuru—is still the private property of a Japanese Nō-dancer (Mr. Ryōtarō Onishi). Undoubtedly the Tenjin-theme strongly attracted a man like Shakuzuru. On the famous picture scrolls of the Kitano temple in Kyōto, a masterpiece of the Tosa school, pass in epic vein, the monotony of which is broken by delicious variations of movements, the chief events of the earthly and celestial lives of the hero. (Sugawara no Michizane, the great statesman later deified, of the ninth century, is meant.) At the representations of the retaliations, which follow blow on blow, of the departed, who with thunder and lightning and all the horrors of the inferno punishes his rancorous earthly enemies, the power of the imagination of the talented Tosa-master reaches a crisis in an outburst of lofty but brutal frankness.[15] It is the unreconciled god, who brings upon mankind the sufferings which are described in "Tenjin Engi," whose features Shakuzuru immortalizes. They have become hardened in their tendency, and nothing is felt in the furious eyes and flaming face of the Ikari tenjin-mask of that manfully concealed melancholy with which the poet Michizane says farewell to his plum-trees before being sent to exile. The eyebrows, plastic and strongly marked, rise slantingly to the temples, and resemble a one-armed anchor with their curved wings above the inner corner of the eyes. The wide-open eyes, out of which lightning seems to scintillate, look downwards as from the clouds. The wings of the nose are inflated; the mouth, opened and ready to curse, showing teeth, tongue, and mucous membrane, is framed by a painted thick beard, which emphasizes the warlike spirit of these features, noble even in passion. Excellent as this god-mask is, it is left to our imagination to endow Shakuzuru's lost Tenjin-mask with a still greater overflow of godlike, sparkling power, with that secret and awful spell, which has even loosened the silent tongues of the writers of the "Sarugaku dangi."

Woman seems to have played a subordinate *rôle* in Shakuzuru's life. Prettiness and gentleness suited him little. The list of Shakuzuru's works, quoted by Yokoi, shows only three women's masks. The Hannya-mask, already described, is almost sexless. A Deigan-mask, which in the play "Aoi no uye" is changed to the Hannya-mask to strengthen the effect by the actor of the jealous Princess Rokujō, may be lost. There only remains the Yamauba-mask, which once belonged, as Konō Kita tells us, to a member of the Kwanze family, Kwanze Sakon.

To all appearances, Shakuzuru has placed his stamp on the type shown on PLATE II, H. The still existing mask of the Yamauba[16] ascribed to him shows how masterfully he has exploited the *rôle*.

[13] It has been, Mr. Shigefusa Hōshō tells me, in the possession of this family for 600 years.

[14] It is reproduced in the "Nōgaku Mandai Kagami" as Ikari tenjin and by Kanda as Ko tenjin.

[15] See Kümmel, *Die Kunst Ostasiens*, p. 33.

[16] The Yamauba-mask belonging to Kinnosuke Kongō is copied in the "Nōgaku Mandai Kagami." Kanda has also published a mask. According to the way the mask is placed, a photo results in so many deviations, even differences of expression (otherwise the mask would not be what it is meant to be), that the establishing of identity, not only in this case, presents many difficulties.

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Yamauba is the legendary mountain fairy in the Nō play " Yamauba," that originates from Seami's hand.[17] (Again the two names Seami and Shakuzuru meet.) It shows something of the mother of the universe, a Persephone of the mountains, which, however, she not only covers with blossoms in spring, but also with snow in winter. Restless, she wanders over hills and through valleys, her hair has become white and tangled, and there is no end to her pilgrimage. To this allegorical figure Shakuzuru gives hard, almost manly features, whose vitality defies the influence of years. The signs of old age are there: the parted hair, painted alternately with a black and with a white line (completed by the actor by a huge white wig), the deep, wavy, diagonal folds on the forehead, the wrinkles on nose, mouth, and cheek. Around the deep-sunk eye is a circular groove, the shadows of which show sharply against the rims of the orbit. Out of this cavity, out of the dark-rimmed eyelids protrudes a large eye which sparkles like a black diamond. A delicately shaded ring of gilded bronze forms the iris, while the pupil (the sight-hole for the Nō actor) remains open. The expressive mouth of this face, in which youth and age are happpily allied, is open, as in most masks, so that the actor can breathe and recite.

[Readers of the above article will be interested to know that Dr. Perzynski has written a comprehensive book on Japanese masks, which Messrs. Walter de Gruyter & Co., Genthinerstr. 38, Berlin, W10, will publish in the spring.—Editor, BURLINGTON MAGAZINE.]

[17] An extract of the Nō play by Waley, *The Nō Plays of Japan*, p. 290.

A SELF-PORTRAIT BY JACOB CORNELISZOON VAN OOSTZANEN

BY C. M. A. A. LINDEMAN

IN the Rijksmuseum at Amsterdam there is a portrait of Jacob Corneliszoon van Oostzanen, signed with a monogram and dated 1533. K. Steinbart in his treatise on this painter of the Northern Netherlands considers it to be a " self portrait painted shortly before his death " [PLATE A].

In this study, Steinbart,[1] supported by the authority of E. W. Moes, does not give any further reasons for his statement than that the man portrayed looks at the observer out of the corners of his eyes, and that it is the face of a man in the sixties, just as Jacob Corneliszoon would have been in 1533. He does not consider these proofs quite sufficient, and in his index of the works of the painter he has put a mark of interrogation after " self portrait." Hence it came as a great surprise to the writer of this article to find another self portrait of this same artist in the Palazzo Pitti, there ascribed to Jan Steven van Calcar [PLATE B].

The picture portrays the artist holding a palette, brush, and painter's stick, and greatly resembles in the features and in general conception the supposed self portrait in the Rijksmuseum. It hangs in an unfavourable position between two windows.

Although it is unsigned and undated, the likeness to Corneliszoon is so striking that the doubt at once arose as to whether the assignment to Jan Steven van Calcar were correct. The illustration shows the striking similarity between the two portraits. If we compare the two heads, we shall agree that the features of the face are strikingly similar, and we can easily compare the two, because they are lighted and posed in the same way. The most noticeable feature, the strong, fleshy, rather heavy nose, with its slightly bent bridge, thick point and heavy nostrils, is shown from the same angle. The deep eye cavities, the heavy eyelids and eyebrows, the gentle but observant expression of the eyes themselves, the sensitive mouth, the large chin, the distance between the two eyes and between the eyes and nostrils, the contour of the face, the poise of the head, the roundness of the back, are obviously similar in both portraits.

So much for the points of similarity in the two heads. There are, on the other hand, certain differences between the two, which, however, for the most part can be explained by the differences in age at the time the portraits were painted. In general all the features in the Amsterdam portrait are sharper. This is partly explained by the fact that Jacob Corneliszoon changed his style of painting in later life. Steinbart has shown how, as he grew older, he painted in a fuller and more plastic manner. Judging from the photograph of the Florence portrait, on which I have to rely in details, one is inclined to believe that the picture there is not in very good condition, the surface evidently having been rubbed, as is apparent from the long parallel lines running over barrett, face and shoulders, visible on the photograph.

But apart from all these possible reasons for the differences between the two portraits, the chief reason is due to the fact that the Florence portrait is evidently that of a much younger man

[1] *Die Tafelgemälde des Jacob Cornelisz von Amsterdam.* Heft 221 of the *Studien zur Deutschen Kunstgeschichte* ed. Heitz, Strassburg, 1922, pag. 143.

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than the one at Amsterdam, in which one sees the features of the face drawn by deeper furrows, age having left its traces especially round about the mouth and chin, and the eyebrows, are stiffer, harder, and less flexible. Although, in keeping with the unhealthy complexion, we should expect a tired look in the eyes, we find them kept wide open and looking with an expression of intense concentration. Perhaps one might almost say it is the expression of an invalid, suggesting the approach of death, painted as it was in the year in which the artist died. It is as if it were his parting gift to posterity. The same idea is suggested by the monogram and date, which play such an important part in the picture, instead of being modestly signed in a corner. This is lacking on the portrait at the Palazzo Pitti, where we see the painter actually at work. The right hand, with its prominent knuckles and the fingers holding the brush held apart from each other are typical of Jacob Corneliszoon. The rounding of the back is so marked that one almost hesitates to believe that it can be accounted for by the actual state of his physical habitus. One would be more inclined to explain it by the fact that he is sitting on a stool, and is throwing himself backward so as to see himself in the mirror by the side of the easel, if it were not that the Amsterdam portrait shows the same stooping attitude, which seems thus to point to a certain physical peculiarity.

The date of the picture can only be determined by the rather fallible method of guessing the age of the painter from his portrait. Some disease may have changed the face in the course of a few years, which would account for the furrowed lines and the careworn look in the eyes of the Amsterdam portrait. But, allowing for that possibility, it is the face of a much older man than that in the Florence picture, which suggests a man in the forties. In that case the picture would belong to Steinbart's second period in the life and work of Jacob Corneliszoon. Amongst his portraits, those of Augustijn van Teylingen and his wife, Judoca van Egmont, in the Boyman's Museum at Rotterdam [PLATES C and D], and the donor's portraits on the triptych at Antwerp are, in conception and in colouring, most like this one at Florence. When seen through a magnifying glass, the two self portraits both show the same peculiarity as *The old man of seventy* and the donors on the triptych (both in Antwerp), viz., that the facial shadows are formed by painting a thin layer of umber-coloured grey over an evenly coloured ochre yellow flesh tint.

The portrait of Augustijn van Teylingen is in a better state of preservation than that of his wife, which has probably hung more in the sun, with the result that the portrait of the woman shows rougher craquelure, the green of the background has been changed to blue in various places, and in others there are traces of little bits of repainting and retouching; the flesh tint of the head has the same contrast between high lights and dull grey parts noticeable on the portrait in the Palazzo Pitti. Steinbart remarks on page 126 of his book, when dealing with the *Salome* in the Mauritshuis, how easily the glazes are rubbed off. The fact that the drawing in the Florence portrait is not so clearly outlined as in these other portraits is explained, as has been mentioned before, by its worse state of preservation. But the eyes, the finely shaped mouth, with its wet flashlight on the lower lip, and the hands are evidence of the original good quality.

The question arises whether we ought not to attribute the difference in clarity of modelling to the painting being a copy executed by a pupil or by a later painter, e.g. of the second half of the sixteenth century. But what could have induced a painter of the next generation to copy the portrait of a painter so soon forgotten as Jacob Corneliszoon, and to copy it in colours which the later sixteenth century so little approved of? Even this difference is not a serious difficulty, because anyone who has studied the triptych at Antwerp will remember that the donor's portraits are not more clearly drawn and are not painted in a more plastic way than the self portrait at Florence. In any case we have to do with a self portrait of Jacob Corneliszoon, whether a copy of an original self portrait or not, and this must be regarded as an important pictorial record of that artist which is historically remarkable as the oldest self portrait of the painter, showing him frankly as he was in his early days. Hence it deserves a place in the description of the historical development of self portraits, such as Fräulein Dr. Grete Ring has lately described in her treatise on Netherlandish Portrait Painting.[2] Until now the self-portrait of Anton Mor, also in the Palazzo Pitti, has been considered the oldest and so the prototype of all self portraits of a painter at his work; but now we must regard Jacob Corneliszoon, who lived half a century earlier, as the originator of this "genre" of painting. Only a few decades earlier a self portrait would have been considered as an unpardonable and revolutionary gesture, only barely allowable if the artist portrayed himself posing as St. Luke (perhaps Rogier van der Weyden did this), or amongst a group of onlookers in the background, or half hidden behind a pillar, as Memling showed himself. Only court painters like Jan van Eyck and Mostaert, in their privileged position of being

[2] *Beiträge zur Geschichte Niederländischer Bildnismalerei.* Leipzig. Seemann, 1913. Pag. 114.

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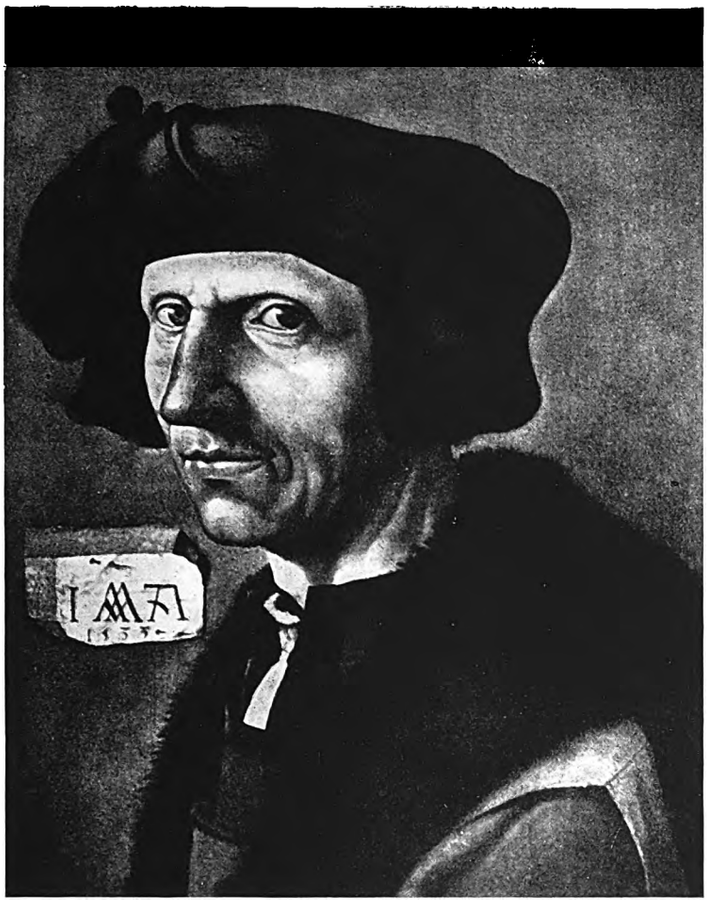

A—Self-portrait, by Jacob Corneliszoon van Oostzanen. Panel, 38 cm. by 30 cm. (Rijksmuseum, Amsterdam)

B—Self-portrait, here identified as by Jacob Corneliszoon. Panel, 52 cm. by 34.5 cm. (Pitti Palace, Florence)

C—Portrait of Augustijn van Teylingen, by Jacob Corneliszoon. Panel, 51.5 cm. by 34.5 cm. (Boyman's Museum, Rotterdam)

D—Portrait of Judoca van Egmont, by Jacob Corneliszoon. Panel, 51.5 cm. by 34.5 cm. (Boyman's Museum, Rotterdam)

A Self-portrait by Jacob Corneliszoon van Oostzanen

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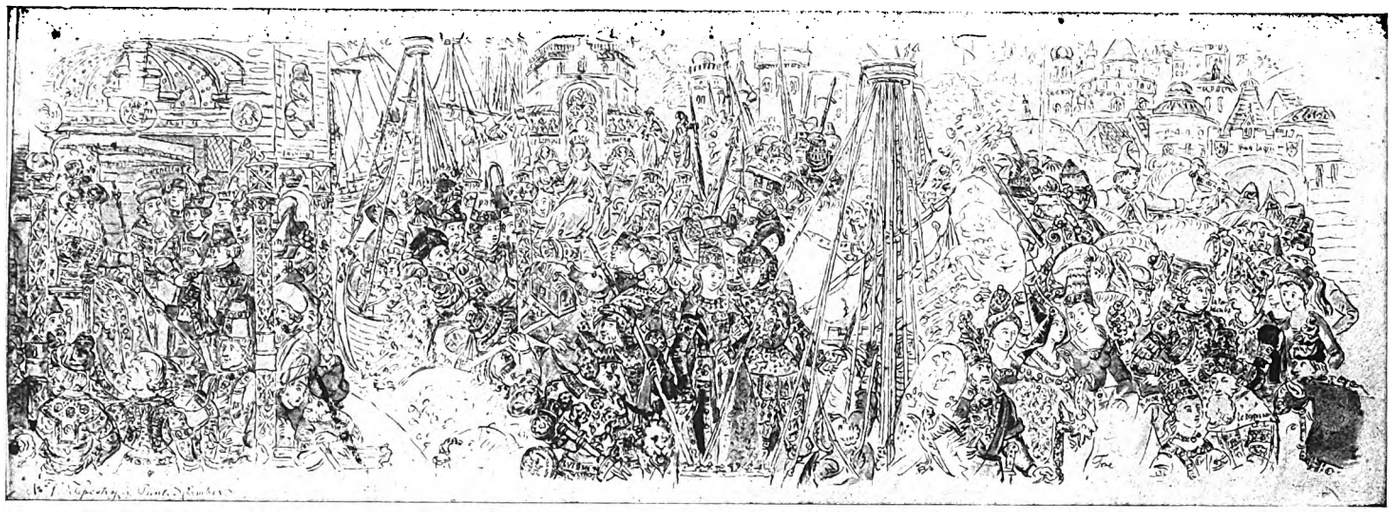

A—The Voyage of Paris and Abduction of Helen. Drawn from the lost Tapestry

B—The Death of Penthesilea and Treachery of Antenor. Drawn from the lost Tapestry

C—Louvre sketch (VII) corresponding with the above drawing *B*

Plate I. The Tapestries of the Painted Chamber: the " Great History of Troy "

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outside the guild, were able to paint the great ones of their time, and sometimes themselves or members of their families, simply as portraits. During the first half of the sixteenth century it was for the ordinary member of a painter's guild still most unusual to make a self portrait, although as late as that it might not give rise to active offence.

In the Northern Netherlands things developed more slowly than in the Southern Netherlands, where circumstances permitted closer contact with Italian ideas. But even in the North custom gradually altered. The easy-going expression of Jacob Corneliszoon's face does not lead one to suspect him of being addicted to heresies or new ways of thinking, but one can imagine that he became more and more influenced by them. The first time he painted his rich patron, Augustijn van Teylingen and his wife, he portrayed them as the pious donors of a holy altar picture, kneeling with folded hands and with eyes focussed on the Madonna, as is the case in the triptych at Berlin. Afterwards he did not refrain, nor did his donors prevent him, from painting their portraits simply as Heer and Vrou van Teylingen, the man looking straight out of the picture with some law document or other in his hands, the woman, still looking rather conscience stricken, while the Madonna, who has already become somewhat homely, even commonplace, has this time been left altogether out of the picture. And—" qualis magistra, talis pedisequa "—what could be the objection to Jacob Corneliszoon also painting himself just as he was—as an artist pure and simple. To-day we realize what was happening, not only to the individual but also to the calling; the arts and handicrafts were beginning to feel themselves emancipated from the church, and so we feel, " si licet parva componere magnis," the dawn of the Renaissance.

In reality in the Netherlands everything was then in a state of ferment, and the same changes, resulting from the Reformation in Germany, which had already taken place in other countries, were felt to be imminent here. The work of Jacob Corneliszoon gives the impression of one who would neither promote nor oppose the influx of new ways of thought. A level-headed Dutchman is seldom as enthusiastic as people of other countries at the birth of every new idea; neither is he so readily moved and alarmed at the passing away of the old when the time has come for it to go. And so the spirit not only of the Dutch sixteenth century, but of the Dutch as such, of men conscious of their own personality but not in the least overvaluing it, looks out at us from this frame; it was a spirit, as we see now, well adapted to and even a little ahead of the times.

THE TAPESTRIES OF THE "GREAT HISTORY OF TROY" IN THE PAINTED CHAMBER; THE BY H. C. MARILLIER

IN the *Gentleman's Magazine,* under date August 20, 1799, there appears a letter, signed " An Artist," which begins :—

> Not being willing to anticipate the detail of the Architect in the pursuits of Architectural Innovation, yet when the most extraordinary part of our historical evidences are on the eve of being torn for ever from the public eye, I mean the tapestry in the Painted Chamber, Westminster, I should think it almost criminal to withhold my opinion from the world of this precious remain of the *costume* of former times.

After commenting on the grievous lack of royal portraits earlier than Henry VII; on the destruction of all early specimens of dress, armour, furniture, and regalia; and on the scanty information to be derived from missals, the writer continues :—

> Therefore, that such unpleasant reflections may lose their force, refer we to the tapestry in the Painted Chamber, where every object requisite to delight and inform the mind in which way our forefathers displayed themselves in the 14th and 15th centuries, may be found represented as —crowns, sceptres, royal and inferior robes, all kinds of armour from simple make to enriched work inlayed with gold and jewels; swords, daggers, shields, halberts, battle-axes, cross-bows and long bows, banners, housing for horses; ladies' dresses in the finest styles of elegance and profusely ornamented; all sorts of buildings both exterior and interior and their various furniture; shipping and all its various appendages; in short the assemblage of materials are (*sic*) so vast (containing no less than 500 figures, the dimensions of the whole tapestry 140 ft. in length by 16 ft. in height) that they could scarcely be observed in a transient view.

The tapestries in question, which the writer justly complains were on the eve of being torn for ever from the public eye, consisted of a priceless series of five hangings from the *Great History of Troy,* one of the most famous sets produced in the golden age of tapestry, somewhere in the last quarter of the fifteenth century. They were stripped from the walls in 1800, and sold in 1820 to a Mr. Charles Yarnold, of Great St. Helen's, London, for the paltry sum of £10—to such a stage of depreciation had the work of the great Gothic craftsmen declined.

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Five years later they changed hands for an even smaller sum, and after that vanished into limbo, to become the ultimate prey, presumably, of the moth and the dustman, like so many other treasures.

The incident is typical of the period, and there is something grimly appropriate about its occurrence in the very opening year of the century when good taste died. Even the writer in the *Gentleman's Magazine* is not concerned with the fate of the tapestry as such. His interest is solely with its value as a record of *costume* (his own italic). He makes this point quite clear:—

> As to the story relating to the siege of Troy, that is a matter of indifference, as there is hardly one mark of the Roman or Grecian manners, and but for the name of the several characters engaged in the history written on their dresses, we might conclude the representation related to some eventful period of our own history, where are to be found the circumstances of royal audiences, disembarkation, warriors invoking their patron saint, a monarch in despair, an army on shipboard landing and attacking the wall of a city; a grand battle on land; several kings brought together in a religious building for the purpose of concluding an attack on other powers; a second grand battle; other royal conferences, with a third battle, which concludes this amazing performance.

This category might be of some historical value as giving a clue to the subjects composing the lost tapestries; but fortunate chance has recently unearthed better evidence on this point, and incidentally has revealed the name of the above writer and given him a stronger claim to our gratitude. He was Mr. J. Carter, architect, who, besides writing his letter of protest to the *Gentleman's Magazine,* made a series of drawings from the tapestries in pen-and-ink, with light washes of colour, which render them quite recognizable. These drawings, with the manuscript of the letter and the author's name, found their way into the Gardner collection of prints, which was sold at Sotheby's in May, 1924, and came into the possession of the Westminster Public Library, chiefly on account of their topographical connection with the Old Palace.* In addition to eight rough sketches of the tapestries—the five Trojan panels [PLATES I, A, B; II, D, E; III, G] and three others—there are twenty-two large and more highly finished drawings of heads, etc., showing the details of head-dress and helmets, concession to the author's interest in "*costume.*"

For the benefit of those who are not students of tapestry, it may be mentioned that the *Great History of Troy* consisted originally of eleven (?) large panels, each containing two or three episodes of the story, taken not from Homer, but from the *Roman de Troie* of Benoît de Saint-More, published *circa* 1184, which contained such mythical or Virgilian incidents as the arrival of Penthesilea, Queen of the Amazons, to help the Trojans. Of sets known to have existed, the finest in all probability was one woven by Pasquier Grenier, of Tournai, and presented to Charles the Bold, Duke of Burgundy, by the City of Bruges in 1474. This great patron of tapestry-weaving, for which his dominions were famous, possessed an incredible quantity of tapestries, which he was in the habit of taking with him on his campaigns, and the hangings captured from his camp at Granson by the Swiss, in 1477, formed the most valuable portion of the booty. Many of these are preserved in the Museum at Berne; and it is possible, if legend be trustworthy, that a series of fragments of the *History of Troy,* formerly at Château d'Aulhac, but dispersed later between the Department of Issoire and the Schouvaloff Collection, may belong to the same category. The six pieces at Issoire are illustrated in Jubinal's *Tapisseries Historiées;* Count Schouvaloff's panel is now in the possession of his daughter, Countess Benckendorff, and is illustrated here [PLATE III, J]. It is an exceptionally fine specimen, and may well have belonged to the premier set. A second set was woven for Louis XI of France, the Duke's great rival; and portions of this, or of a third set, were in the possession of the Duke of Alba at the Palacio de Liria. Most of them have disappeared. The Duke's remaining panel, which is nearly complete like the Westminster one on PLATE I, B, includes the Benckendorff subject, but is less perfect in its drawing and details. A portion of a battle scene, in which a centaur figures prominently (see No. III of the Louvre drawings below), was formerly in the Heilbronner Collection; and a panel of three incidents, containing the arrival and battle of Queen Penthesilea, and the arming of the youthful Pyrrhus at the tent of Achilles (see VI), was acquired by the Victoria and Albert Museum in 1877 from the Château de Bayard, near Grenoble, and is in exceptionally fine condition though it had been cut into strips. Few other specimens of importance are known, beyond some pieces of slightly later date, bearing the arms of a Count de Tendilla (granted 1486), in the Cathedral at Zamora. The complete tapestries had French verses running in a label along the top, and Latin distichs below. Few, if any, now have preserved more than fragments of these legends.

Except in rare cases where they correspond with subjects by Memling or Van Eyck, the originals of Gothic tapestries are hard to trace. By a rare piece of good fortune, the Louvre acquired some years ago eight tinted sketches of the *History of Troy,* which, there is no

* Since the above was written the Victoria and Albert Museum have acquired the drawings.

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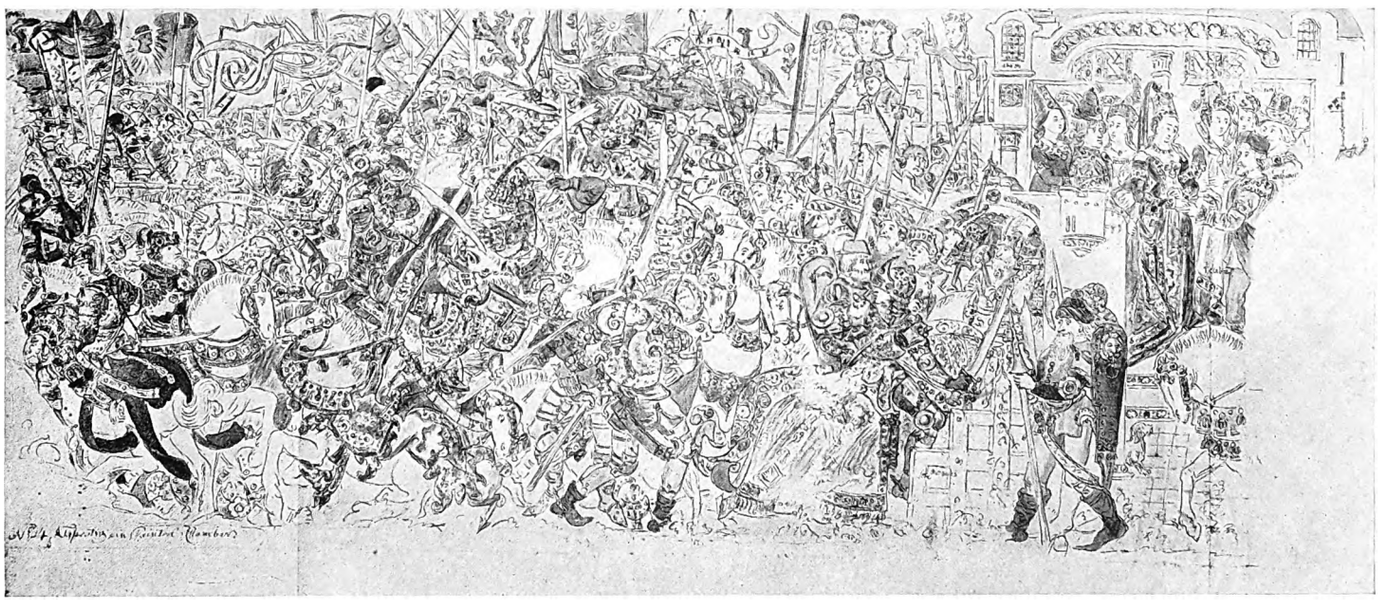
D—The Oath of Achilles and Battle of Tenedos. Drawn from the lost Tapestry



E—Fourth Battle before Troy and the Chamber of Beauty. Drawn from the lost Tapestry

F—Louvre sketch (III) corresponding with the above drawing *E*

Plate II. The Tapestries of the Painted Chamber: the " Great History of Troy "

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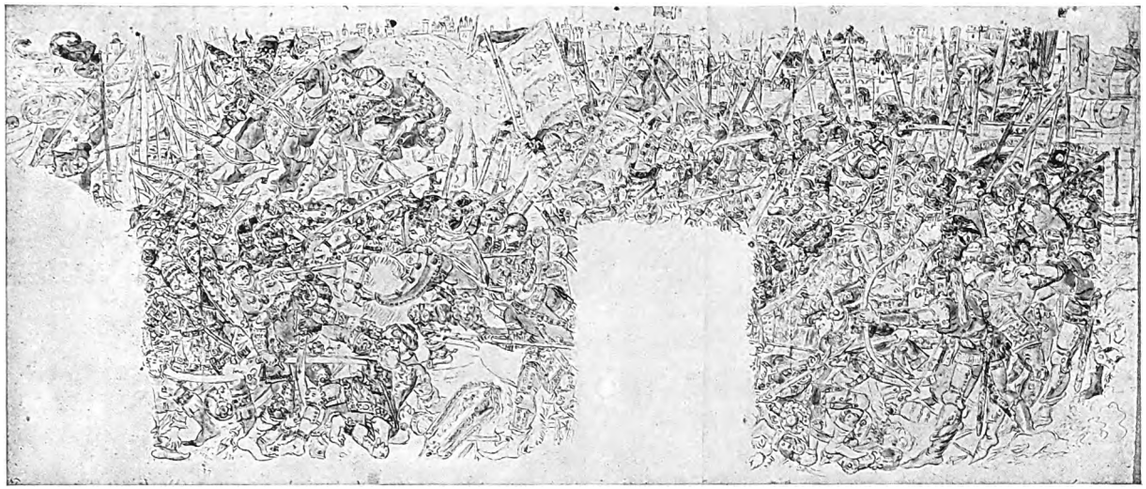
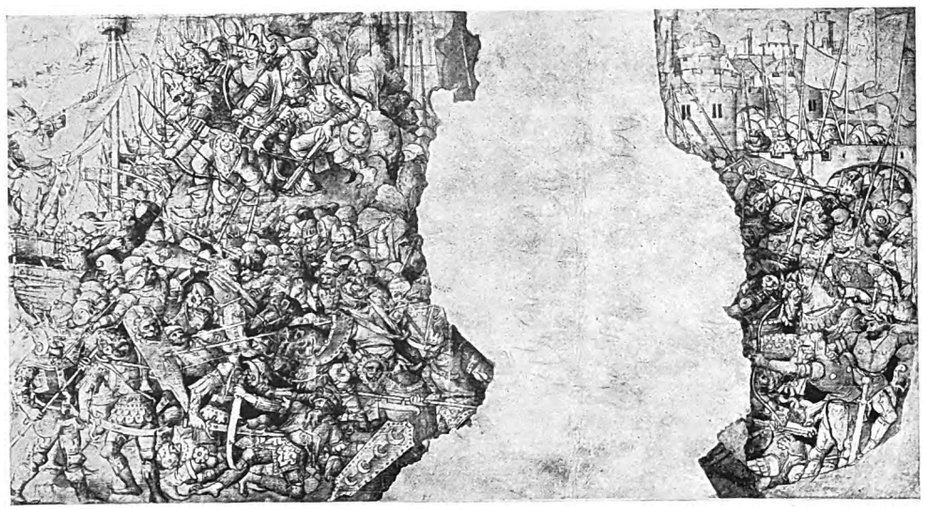


G—Arrival of the Greeks and First Battle before Troy. Drawn from the lost Tapestry



H—Louvre sketch (II) corresponding with the above drawing *G*

J—Schouvaloff tapestry panel from Château d'Aulhac. cf. *B* and *C*. (Countess Benckendorff)

Plate III. The Lost Tapestries of the Painted Chamber: the "Great History of Troy"

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reason to doubt, were the materials from which the full-sized cartoons for the tapestry were made. A German publisher has issued reproductions of these with an explanatory text. They represent (in order of this publication):—

I. The despatch of Antenor to Greece by King Priam; the arrival of Antenor at "Salamine en Grèce"; the judgment of Paris.

II. The arrival of the Greeks by sea, and the first battle before Troy (the drawing is imperfect and lacks the centre subject) [PLATE III, H].

III. The fourth battle, in which a centaur is prominent; Hector in conference under a tent; Æneas with other heroes entering the "Chamber of Beauty," welcomed by Helen and Hecuba [PLATE II, F].

IV. The Death of Palamedes (a narrow strip); the departure of Hector from Andromache; Priam beseeching Hector not to fight.

V. The eighteenth battle; the death of Achilles at the hands of Paris; the twentieth battle.

VI. The arrival of Penthesilea and the Amazons; Penthesilea in battle; the arming of the youthful Pyrrhus (the Victoria and Albert panel).

VII. The death of Penthesilea in battle; the meeting of Ulysses and Diomed with Priam; Antenor's treachery; the payment of Antenor in the temple of Minerva, and below this the sacrifice with an eagle seizing the victim [PLATE I, C].

VIII. The fall of Troy, with the wooden horse; Helen, Hecuba and others being led away captive; the sacrifice of Polyxena on the grave of Achilles.

The Westminster Palace tapestries correspond in three instances only with the Louvre drawings, and show in an interesting way how far the actual cartoons followed, and how far they departed from, the original sketches. The other two tapestries appear to have no existing counterparts, and may be a new discovery.

A. Shows at the left King Priam on his throne despatching Paris to Greece. This scene resembles a portion of drawing I, in which Priam is despatching Antenor, but the figures are different. In the centre we have Paris on board his ship, and next Paris eloping with Helen; on the right Paris is introducing Helen to Hecuba. No other copy of this tapestry seems to be known.

B. Corresponds with VII of the drawings, but differs widely in details. On the left is the death of Penthesilea in a battle in which few of the combatants can be compared. In the centre is the meeting of Ulysses and Diomed with Priam, but whereas in the tapestry they surround the Palladium, in the drawing they form a more crowded group under an arch. On the right in both cases is a double scene, the priest paying money to Antenor in the temple of Minerva, above, and a priest blowing up a fire on an altar with an eagle seizing the victim below.

D. Like A, is an unknown subject. It represents Achilles in the top left-hand corner, kneeling before an armed statue, and in a group below Agamemnon, Menelaus, and others. To the right the Greeks are fighting from their ships against a castle labelled Tenebos (Tenedos). Calchas and a figure labelled Petrod stand by the ships. A defender is hurling down a rock on the invaders, one of whom has already scaled the wall.

E. Corresponds to III of the drawings. The figure of Paris dismounted and fighting with a lance in the mêlée on the left is easily discernible, and so is the mounted figure of Diomed in the foreground, on the right of the fighting; but the figure shown facing him in the tapestry, of a man with a shield on which is an ornament resembling a lion door-knocker, is absent. The architecture and grouping of the Chamber of Beauty on the right are recognizable. Unfortunately the tapestry here was mutilated.

G. Corresponds with II, and more nearly resembles it in its detail than any others. Most of the figures are recognizable throughout, but unfortunately the centre of the drawing is missing.

The other tapestries in the Chamber were of later date, and have been cut about to fit doorways. One represents a birth scene, with women washing and nursing the baby, which the artist conjectures may represent the birth of Queen Elizabeth. The subject, however, is not an unfamiliar one in tapestry. The other two represent a battle, and may form part of one panel. The heavy quilted and slashed trunk-hose worn by the combatants show it to be of the period and style of Bernard van Orley. Indeed, they so closely resemble van Orley's sketches at the Louvre for the tapestries of the "Battle of Pavia," that the panel may well have been one of this series. Comparison with the set in Naples Museum might settle the point.

The origin of the Westminster tapestries appears to be unknown, but it is surmised that they were hung in the place they occupied during the reign of Charles II. The historic hall which they adorned was one of the most interesting features of the Old Palace. It lay in the southern end of the building, projecting along two of its sides into what was known as Cotton Garden, and flanked on another by the ancient House of Lords. It measured 80 ft. 6 in. by 26 ft., and was no less than 31 ft. high. Tradition attributes it to the reign of Edward the Confessor, who is said to have died there. It was alternatively known in ancient days as St. Edward's Chamber, and is so named

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in reference to the ceremonial of the marriage of Richard, Duke of York, second son of Edward IV, in 1477. It was certainly in existence as early as 1322, when an itinerary described it as " painted with all the histories of the wars of the Bible, beyond description, with most complete and perfect inscriptions in French, to the great admiration of beholders."

In addition to the wars of the Maccabees, the walls were found, on the removal of the tapestries in 1800, to contain paintings of the Seven Brethren, the canonization of St. Edward, and St. John as a pilgrim presenting the ring to Edward the Confessor. The vandalism which disposed of the tapestries also covered the ancient paintings up with whitewash, but this offence was blotted out by the great fire of 1834, which destroyed the Chamber; and it is some consolation to reflect that the tapestries, had they remained, would have shared the same irrevocable fate as the paintings, whereas there is possibly some faint chance that in the clearing of old lumber rooms they may some day come to light, tattered and moth-eaten, but not past preservation, and restored to honour by the veneration of a later age.

TWO UNPUBLISHED PORTRAITS BY FRANS HALS

BY C. H. COLLINS BAKER

BOTH of the Hals portraits here reproduced, by the courtesy of Lady Cunliffe-Lister, have hitherto eluded publication. The smaller, the *Man fingering his Collar Tassel* [PLATE A], having been companion picture to the National Gallery *Lady with a Fan* (Hals, No. 2529), in the Gwilt Sale on July 13, 1889, must have escaped De Groot's net by a few inches. Messrs. Agnew bought both the Lady and the Man at that sale, selling the one to Salting, the other to Mr. Samuel Cunliffe-Lister, of Swinton Park, who became first Lord Masham in 1891.

The Swinton picture is 32 in. by 26 in.; the coat and costume are black, and the flesh is greyish-blond rather than warm. The painting is characteristically sound and solid rather than conspicuously brilliant. It is a model of how to accomplish a normal commission with vigour and efficiency. As regards the date of this portrait, which I should be disposed to locate about 1642, we may be conscious of an apparent discrepancy between the date of the costume and the style of the painting. The precision of drawing, the comparative closeness of texture, and the carefully rounded modelling suggest Hals of the mid-sixteen thirties, before the brilliant ellipsis, or short-hand, of his maturer style had been attained. On the other side, this type of collar is not, I believe, found in portraiture earlier than about 1640. In the *Governors of S. Elisabeth's Hospital,* of 1641, the three senior members wear the old-fashioned lace-edged collar, while two more dashing gentlemen have adopted the square-cut, plain hemmed style, which we see for the first time in Hals, in the *Standing Man,* in the Carstangen Collection in Munich (presumably dated 1640). I am aware that the Frick Collection portrait of a man seated full face, said to represent Hals himself and to be dated 1635, wears a crumpled collar resembling the later fashion. But is it certain that there is no mistake, either in the inscription itself or in De Groot's reading of it? For the picture, judged by the reproduction, seems in its looser handling and easier mood to belong rather to the period 1645-55 than to 1635. But the last word on Hals's chronology has not yet been spoken. As regards the " closeness of texture " which I have mentioned in connexion with the *Man fingering his Tassel,* it is worth note that the surface, so far as I could tell, has suffered nothing in the way of rubbing. As much cannot be said for all the more " loosely painted " Hals portraits.

We have even less information about the provenance of the larger Hals in Lady Cunliffe-Lister's possession [PLATE B]. All we know at present is that this *Portrait of a Preacher* was part of a collection formed by William Danby, of Swinton Park, the son of William Danby and Mary Affleck, his wife, early in the nineteenth century. As Swinton Hall does not seem to have been built to accommodate a collection of pictures much before 1821, it is not unreasonable to guess that the collection was formed between then and 1833, when William Danby died. It passed to his widow, Anne Holwell, who, marrying Admiral Octavius Vernon Harcourt, became Mrs. Danby Harcourt. On her death the house and collection went to Mr. George Affleck, who was something like a great-nephew of Mary Affleck, the mother of William Danby the collector. In 1882-83 Swinton Park and its pictures were acquired by the first Lord Masham, from whom they have descended to their present owner. For the sake of completeness I must add that she and Lady Lloyd-Graeme are one and the same person. The general aspect of this portrait, which measures 41 in. by 36 in., is much that of the smaller example we have discussed; the flesh colour is greyish, the texture close, and the modelling fully rounded. But the picture is, I think, defi-

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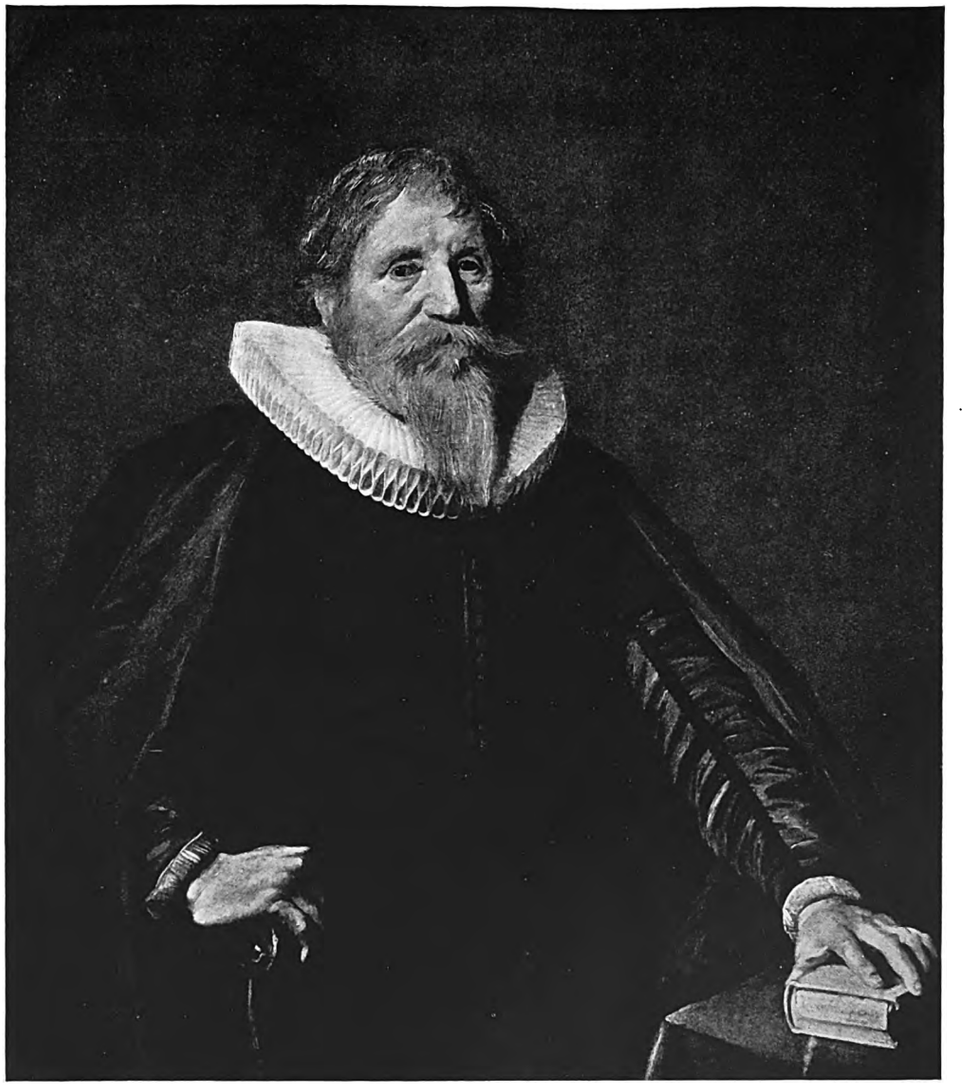
A—Man fingering his Collar Tassel, by Frans Hals. Canvas, 81.3 cm. by 66 cm. (Lady Cunliffe-Lister)



B—Portrait of a Preacher, by Frans Hals. Canvas, 1.05 m. by 0.91 m. (Lady Cunliffe-Lister)

Two Unpublished Portraits by Frans Hals.

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A—Portrait of a Young Lady, by Gerard Terborch. Canvas, 80 cm. by 59 cm.

B—An Old Woman, by A. van Ostade. Panel, 20 cm. by 25 cm.

Plate I. Some Unpublished Dutch Pictures in the Hermitage.

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nitely earlier. It will be noted that the hair and beard are treated in what is, for Hals, an exceptionally minute way, like that of the *Michel Jansz van Middelhoven* assigned to 1626. The character of the sitter is sympathetically felt. A note of gentle, even tender, seriousness prevails, such as we do not generally associate with early and middle period Hals. If this be so, it is because we take a superficial view of one who throughout a long career was capable of unexcelled variety and vitality. Others better qualified than I may easily discover this preacher's identity. His portrait seems to be connected with a series which includes *Jacob Zaffius*, the *Michel Jansz van Middelhoven*, the lost *Hendrik Swalmius*, known to us by Suyderhoef's print, the Brussels *Hoornbeck*, *Nicolaas Stenius*, of Akersloot, and *J. Revius*, of Leiden, again only known through Suyderhoef's engraving. These portraits seem to have extended from 1611 to well on in Hals's later period. The inscription on the leaves of the closed Testament, so far as I could decipher it, is somewhat thus, " Geriest bevtiles gemoels." Perhaps this will afford a working clue to his identity.

SOME UNPUBLISHED DUTCH PICTURES IN THE HERMITAGE

BY A PAPPÉ

IN connexion with the new arrangement of the Dutch School at the Hermitage, Leningrad, which includes now many pictures from the store-rooms, we should like to call attention to some which have particular interest and which have not yet been published:

1. Gerard Terborch—*Portrait of a Young Lady*, full length. From the Kousheleff-Besborodko Collection, Catalogue No. 74; canvas, 80 cm. by 59 cm.[1] [PLATE I, A]. This is one of the master's finest and most typical portraits. The composition is very simple, and its simplicity is emphasized by the way in which all the light is concentrated on the isolated figure. The space of the room is indicated by two perfectly featureless planes. The technique is singularly fine, reminding one of a miniature, but the detail is subordinated with great skill to the general tone with its dominating note of black, and of silvery and greyish-greens. The canvas has on the back the coat of arms of Count Souchtelen, the last possessor of the portrait, and the date, 1635. This date cannot be accepted, for the portrait has all features of the artist's mature style; it was probably painted about 1650-1655.

2. A. van Ostade—*An Old Woman*. From the Museum of the Academy of Fine Arts, formerly in a private collection; panel, 20 cm. by 25 cm. Signed and dated 1646 or 1648, the last number not being quite clear, [PLATE I, B]. This is one of the best examples of the master's compositions of this type, connected with the *Travelling Musician* in the Hermitage, Catalogue No. 947. The expression of the figure, the deep golden tone with dark green tints, and the soft brushwork are of a quite exceptional quality.

3. Jan Victors—*The Village Doctor*. From the Kousheleff-Besborodko Collection, Catalogue No. 19; canvas, 90 cm. by 108 cm. Signed on the right side, Jan Victors, etc. [PLATE II, C]. This is one of the most typical genre compositions by this master, and closely connected with the *Butcher* in the Brunswick gallery. It was probably painted about the middle of the forties. The general olive tone is animated by some yellow, dark rose and violet tints; the brushwork is rather compact.

[1] Hofstede de Groot. *Krit. Verz.* V, No. 407.

REVIEWS

The Title-Page of the First Folio of Shakespeare's Plays. A Comparative Study of the Droeshout Portrait and the Stratford Monument. By M. H. SPIELMANN. (Humphrey Milford, Oxford University Press.)

We must begin by giving expression to our thankfulness for this little book, which, small as it is, contains no less than forty-seven reproductions illustrative of its subject, ending up, suitably enough, with the *Visionary Portrait of Shakespeare* by William Blake, now in the possession of the Manchester Corporation. From the bust at Stratford to the Vision at Manchester—what a leap!

It was all very well for Mr. Arnold to write,

> Others abide our question, thou art free,

and to conclude his fine sonnet with the observation that all our " pains " and " weaknesses "

> Find their sole voice in that victorious brow;

but we are to be found nervously inquiring " What brow? "—and, indeed, even had the poet written " pen," there are cranks who would still be heard hoarsely muttering " Whose pen? "

Mr. Spielmann's only concern is with the Monument at Stratford (1616) and with the Print in the *First Folio* (1623). Beginning with the Monument that enshrines the effigy commonly called the Bust, it certainly, in the language of the guide-book, " repays a visit," for not only is it, in Mr. Spielmann's words, " a work of the pure Jacobean Renaissance and

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manifestly of the time," but, so he adds, " the large majority of casts which we find about are not casts from the original at all, not even the one in the National Gallery, although at first they look very like it, but from copies which depart more or less gravely from Janssen's' work, and many of the engravings of the Bust are done from these inaccurate copies."

That this famous monument is a contemporary bit of work, and has escaped any material alterations, Mr. Spielmann has no doubt, and he pours just contempt, with all the fine gusto of an expert, upon " the misdirected critical spirit which has attempted to upset the authenticity of the bust and monument, as we know them, on the slender basis firstly of the absurd plate in Dugdale's *Antiquities of Warwickshire,* and the irresponsible imitations of it, and secondly of certain repairs made in 1748."

Sir William Dugdale, whose folios " have been too readily accepted by inexpert judges as circumstantial evidence in our courts of law," comes out rather badly in the course of this examination, though his illustrators—Hollar, King, Gaywood, Dudley and others—come out worse. But indeed, as most collectors of old portraits and engravings of old buildings have long learned, not much reliance can be placed upon these over-worked, under-paid, and cynically indifferent artists. Mr. Spielmann refers in a note to " a view of all the Lord Mayors of London " (1601), in which eleven woodcut portraits are made to do duty for no less than forty-five of our chief magistrates! The fact that only one copy of this misleading *Folio* is now known to exist is no excuse for the original perfidy.

Grignon and Vertue were little better than Hollar and his gang.

Shakespeare's Bust was not whitewashed by Malone in 1793, as hitherto we have always believed, on the authority of the *Essays of Elia,* but only painted white, and in 1861 the white paint was removed and the original colouring restored. Two fingers in 1748 were injured, and a lead pen removed. In 1791 an Oxford artificer restored Shakespeare's two fingers more skilfully than most of the " restorations " of his commentators.

It is pleasant to believe, as we do, on Mr. Spielmann's authority and that of our own eyes, that we have to-day Shakespeare's Monument, Effigy and Bust as it was in 1616 or thereabout, when it was first criticised by his relatives and friends with that same composure with which all of us are accustomed to regard the stone presentments of those we have known in the flesh.

But now that we have got the Bust, what are we to say about it?

Mr. Spielmann, who is a most honest historian, admits that at first sight it has a " stupid " aspect, which is the last thing we should expect to find. The eyes and nose, he adds, are too small for the face, and the former organs are too close together. Undoubtedly the upper lip looks very long; but Mr. Spielmann has proved, by experimenting upon himself with a burnt cork, that this is not really so, and that the lip is no longer than his own or any other ordinary man's.

Still, on the whole, the Bust must be pronounced, in Mr. Spielmann's own words, " a piece of facial rotundity." But what of that, if it was as near Shakespeare as Garratt Janssen, the Anglo-Flemish tomb-maker of Southwark, could get from the material placed at his disposal. Anyhow, it is better than that " swarthy alien " who figures in the " Chandos " portrait.

And now what is to be said about the Droeshout portrait of 1623? With its hydrocephalus head, its unbalanced locks, its malformed ear, its deplorable mouth, which is not in the place where Mr. Spielmann expected to find it, and, worst of all, the illumination of the head? What can Mr. Spielmann find to say in its excuse? First of all, Martin Droeshout, who got the commission from the Players, was but a boy; secondly, " he could engrave a sweet line, and had a pleasing command of the graver "; and, thirdly, the skull is the same skull as the one in the Bust.

We are content to remark, never having seen Shakespeare, that it is not a pleasing representation of humanity, but for all that we prefer it to all the unauthenticated portraits that have since been palmed off as originals upon credulous Americans and others. The monument and the Print are the only portraits we have, and we must make the best we can of them. We repeat our sense of obligation to Mr. Spielmann.

AUGUSTINE BIRRELL.

The Holford Collection. 89 + iv pp. + 2 pl. (Medici Society.) £1 11s. 6d.

During the winter of 1921-1922 there was an exhibition at the Burlington Fine Arts Club of twelve illuminated manuscripts from Sir George Holford's collection at Dorchester House, and 107 pictures from his collection at Westonbirt. Subsequently, a catalogue was privately printed for subscribers, containing a preface, an account of the Burlington Fine Arts Club, a list of the paintings, a descriptive catalogue of both manuscripts and paintings, and 101 plates. The work before us appears to be the text of that catalogue with two, and two only, of its plates: the text is unaltered, the references to the other ninety-nine plates being left as they stood, and the account of the Burlington Fine Arts Club and its original members, interesting enough to the members of the club but of little interest to the general public to whom it is now offered,

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C—The Village Doctor, by Jan Victors. Canvas, 90 cm. by 108 cm. (The Hermitage Museum, Leningrad)
Plate II. Some Unpublished Dutch Pictures in the Hermitage

Study of Cows, by Dunoyer de Segonzac. Water-colour, 46.4 cm. by 61 cm. (Independent Gallery) Monthly Chronicle: M. Dunoyer de Segonzac

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remains untouched. In fact, it looks as if some unused sheets had been bound up and put on the market at the price of a guinea and a half, and it is difficult to believe that it can have anything but a very limited sale. The descriptions of the pictures without the plates are not very illuminating, but glancing through them a few points of a non-technical character catch the eye. In No. 13, the first of the pictures, one wonders why " Domini Benedicti Abbatis " is translated " Lord Benedict the Abbot." Is there any reason for thinking that Italian, or for that matter any other, abbots were ordinarily styled "the Lord So and So "? Dominus was a common enough style: a priest, for example, who was not a graduate was so styled, whilst the graduate was " magister," just as at Cambridge to-day a Bachelor of Arts is " dominus," and has to rise two steps before he is a " magister." Then in No. 17, probably the picture does represent St. Thomas Aquinas, but " the white inside his black hood " certainly does not establish his identity though that combined with the form of his outer garment would do so, one way or the other; in the Cathedral of Tolentino, St. Nicholas of that city, an Augustinian hermit, may be seen represented in a double hood, white inside black. In No. 31, St. Placidus, more usually known as St. Placid, is said to have been martyred at Messina about the year 546; for which, it may be said quite bluntly, there is no scrap of evidence. Under the same number the description of the Cistercian dress is misleading. It is true that before 1475 some Cistercians wore black and some wore grey; but from that year all wore a white tunic with a black scapular, the cowl, or outer dress, being white in choir and black outside the precincts of their monastery. E. B.

Analecta Montserratensia. Volum IV. Anys 1920-1921. 343 + 80 pp. (Cronica, index, etc.). (Abadia de Montserrat.) 25 pesetas.

This publication makes a somewhat belated arrival, seeing that it has been published for a couple of years. The *Analecta* proper is, with the exception of a paper on the late abbot, devoted to mediæval monastic history, in Latin or Catalan. The *Cronica* is a chronicle of events connected with the abbey of Montserrat, in Catalonia during the year 1920-1921, and we imagine that it has been sent to us on account of the acquisitions made for its museum. These include two fine ivory crucifixes, 58 cm. and 24 cm. high respectively, a silver Venetian gondola 25 cm. long, and thirteen paintings—an *Adoration of the Shepherds* attributed to Van Dyck, a *St. Catherine of Alexandria* attributed to the school of Andrea del Sarto, a *St. Francis* attributed to Ludovico Caracci, *Christ before Pilate* attributed to Michelangelo Caravaggio, two *Landscapes* attributed to Salvator Rosa, a *St. Laurence* attributed to Guercino, a *St. Anthony* attributed to Murillo, the *Twelve Apostles* attributed to Andrea Sacchi, the *Two Wings of a Triptych* attributed to Bomfighi, and two Catalan paintings, one of the *Nativity*, the other of the *Resurrection*. Of these, the two crucifixes, the gondola, the *St. Catherine*, the *St. Francis*, the *St. Laurence*, and the *St. Anthony* are reproduced. There are also reproductions of some of the new sculpture and mural paintings in the church. The *Analecta Montserratensia* does credit even to so great an institution as the Benedictine abbey of Montserrat.

MONTHLY CHRONICLE

THE BURLINGTON FINE ARTS CLUB exhibition consists of a pleasant collection of pictures, drawings, furniture and objets d'art. The pictures, taken as a whole, are perhaps less important than we are accustomed to expect at 17 Savile Row, the apparent tendency having been to seek for " problems," occasionally at the expense of artistic merit. A notable instance of this is represented by the exhibition of a quite paltry panel of *St. Dominic and St. Francis*, under the name of Fra Angelico, references being added in the catalogue to the Berlin *Dormition of St. Francis*, to the predella of the Louvre *Coronation*, and to the authority of Mr. Bernard Berenson. There is not much danger that anyone with an eye for good painting will be deceived; but these exhibitions are attended by many members of the general public who have come to look to the Club as almost the final authority, at least so far as attributions are concerned, and these visitors are liable to be disastrously misled into the belief that a work of this quality is the sort of thing to be expected from one of the greatest artistic geniuses of all time. We draw attention to this in no mood of carping criticism, knowing well how hard it is to preserve one's independent judgment when confronted with a " certificated " work of art. The great thing to bear in mind on these occasions, if we may say so, is to consider the opinion not only of those who know art history but of those who know art.

The little *Portrait of a Man* by Roger Van der Weyden, from the collection of Capt. the Hon. Walter H. Samuel, is a characteristic and indeed an exquisite example of the artist's style about 1460; and the felicity and charm of the same collector's wonderful Florentine panel of *Christ as the Unknown Stranger* are unmistakable. Lord Rochdale's unidentified *Portrait of a Woman* is a wonderful exercise in craftsmanship, and it

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would be interesting to have the guess confirmed that it is Burgundian of the late fifteenth century. There are a number of English portraits, none of which has much more than a biographical interest, and a turbulently painted and apparently genuine oil sketch by Constable of the much copied *Dedham Lock*, also known as *The Leaping Horse*. The sketch is from the collection of Capt. the Hon. Evan Charteris.

In the writing-room there is an excellent and very instructive collection of drawings, mainly belonging to the English School.

The furniture includes some wonderful examples of walnut, one of the rarest and most attractive being the bureau writing cabinet, overlaid with burr walnut veneer and dat[illegible] about 1735. That and most of the other masterpieces are from the collection of Mr. Percival Griffiths.

MONSIEUR DUNOYER DE SEGONZAC, one of the most prominent and perhaps the most promising of the younger French painters, has lately been experimenting in water-colours. His drawings and paintings are by this time more or less familiar to us in London, but the recent water-colours, of which the illustration on the accompanying Plate is an example, show M. de Segonzac in a new light. Hitherto, he has seemed inclined to rush rather violently from expressing himself in pen-and-ink, often with extraordinary cleverness, in a peculiarly thin, swift line, to expressing himself in oil-paint of tremendous density and thickness. He has seemed to be unable to arrive at anything after his own heart without either working so lightly on paper that the surface hardly appears to be scratched by the pen-point, or else obliterating his canvas under the most solid of impastos. Now, with water-colour and the hog-hair brush he does seem to have hit upon the medium that suits him perfectly. With it he can both exercise his aptitude for line and his appetite for "substance."

The expressiveness of the line and the richness, beauty and consistency of the brushwork in this drawing of cattle are so apparent that none can miss them; what the reproduction does not show is the singularly effective, yet simple, colour system. It is composed, roughly, of strong, warm browns in the lower part, and sonorous violets and purples above; these are juxtaposited as tones with such a fine eye for what used to be called "keeping," that a thing that in lesser hands would have passed as a mere sketch takes on something of the bigness, the stability, and the glamour of an immortal.

TWO CHINESE FIGURES in pottery and part of a set of tomb bricks are illustrated on the accompanying Plate. These were fully described and discussed by Mr. W. P. Yetts on page 315 of our last month's issue, in which there was not sufficient available space to enable us to do the photographs justice. The figures, besides differing considerably in height, are very unusual in type and style, and Mr. Yetts considers them to belong to about the fifth century, the costume rather indicating a period intermediate between Han and T'ang. The tomb bricks belong to the later Han period. They consist of a lintel and a pair of posts, one only of which is illustrated, the other being identical. It is to be noted that the lintel may not be from the same tomb as the posts. When Mr. Yetts dealt with these objects they were on exhibition at the gallery of Messrs. Yamanaka. They have since been added to the collection of Mr. George Eumorfopoulos. EDITOR.

LETTER

"SOME LITTLE KNOWN WORKS BY TITIAN."

SIR,—The suggestion, put forward by your correspondent in the November number, that the animals in "The Three Ages of Man," represents the *tre fiere* of the "Inferno," is attractive, but breaks down, I think, on a careful study of Titian's painting of animals. He may not have been "an expert zoologist," and certainly he painted lions very inaccurately, though his leopards are excellent, as are his toy and sporting dogs, while, as likenesses, his snakes and partridges are good and his rabbits at least passable. Alfonso of Ferrara was sufficiently impressed by his skill as an animal-painter to wish to order from him a life-size portrait of a "gazelle" which was in the possession of Giovanni Cornaro.

Your correspondent is probably right in thinking that *lonza* is a leopard. In the fresco of S. Ranieri, attributed to Andrea da Firenze, in the Campo Santo, Pisa, the hunting leopards, or cheetahs, which are doing reverence to the saint, are labelled *lonze foroce*. The cheetah was well known in Italy as part of a great hunting establishment and was frequently painted, as by Gentile da Fabriano, Gozzoli, Pesellino, Mansueti and Gaudenzio Ferrari. It is distinguished from the true leopard by its short head, snub nose, unbroken spots and greater length of leg. The painters, however, have sometimes insisted that it could, and must, change its spots: Gozzoli and Gaudenzio both rearrange them in conventional designs. Jacopo Bellini's drawings in the British Museum show the cheetah, both in repose and bounding after its prey, with great accuracy.

A comparison of the animals of "The Three Ages" with those in the National Gallery, "Bacchus and Ariadne," shows at once that the painter of the two cheetahs in the latter could not have thought that any of the symbolic heads would "pass" as that of any kind of leopard.

Yours faithfully,

W. NORTON HOWE.

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for Connoisseurs

Illustrated & Published Monthly

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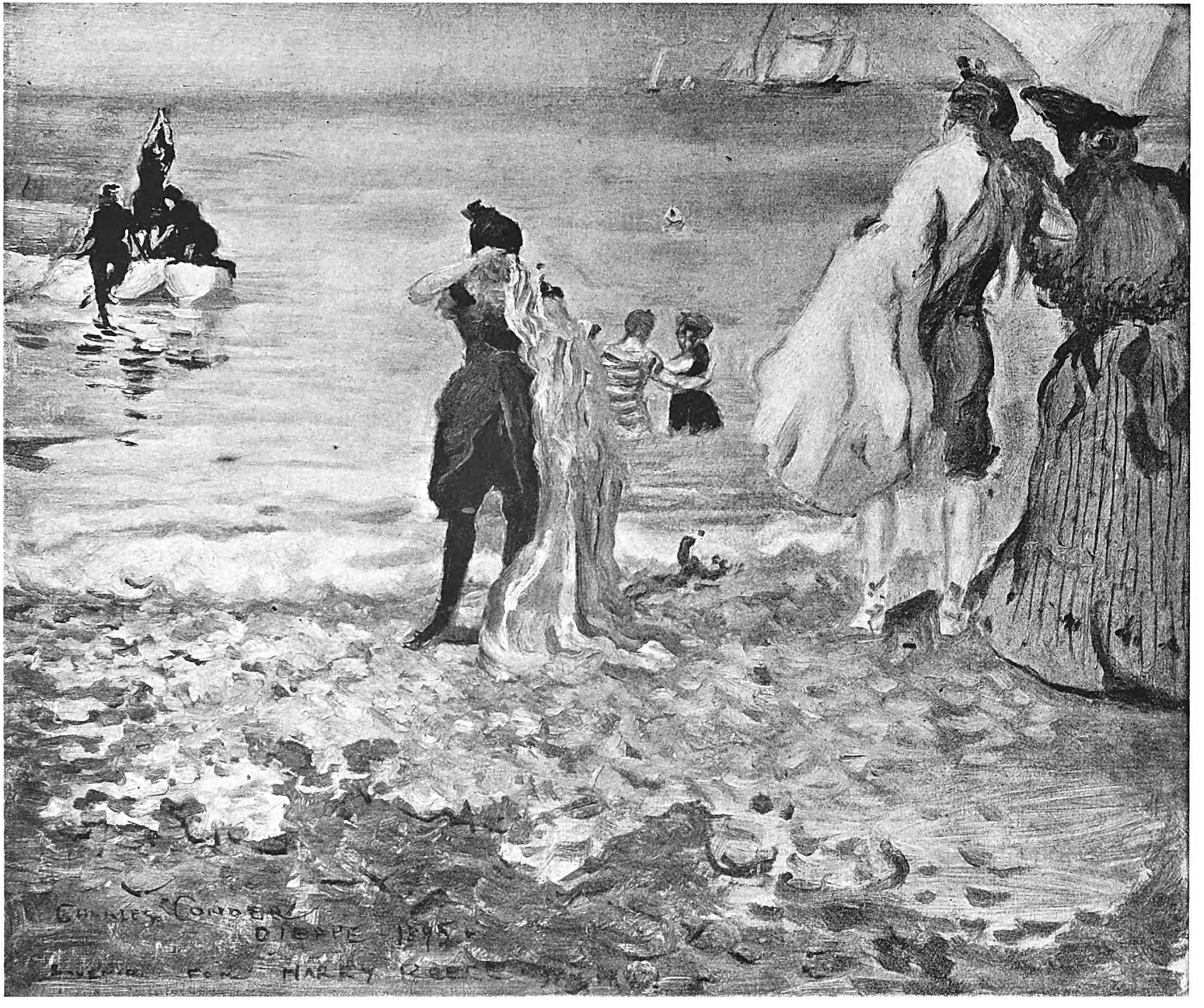

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THE NEW ENGLISH ART CLUB

BY W. G. CONSTABLE

ADEQUATE notice of the important retrospective exhibition of the New English Art Club would practically involve writing the history of painting and drawing in England during the last forty years. The Club was founded in rebellion; but its members and exhibitors have included such present pillars of the Royal Academy as Mr. Sargent, Mr. Clausen, Sir D. Y. Cameron and Sir William Orpen; and such stalwarts of the London Group as Mr. Fry and Mr. Duncan Grant. Possibly these painters, especially the last named, regard their work now exhibited at the new Spring Gardens Gallery as youthful indiscretions; yet it falls into place very naturally with that of the men who founded or maintain the main tradition of the Club, Professor Brown, Mr. Steer and Professor Tonks, to say nothing of such lone hands as Mr. John and Mr. Sickert. From the beginning the Club has opened its doors wide, especially to young painters; and consequently it has embodied almost every influence, save the purely academic, which has gone to produce the most notable epoch in English painting since the days of the Pre-Raphaelites. More notable, indeed; for the last forty years have seen English painting pass from the backwater of Pre-Raphaelism to join the main stream of European art; without, however, sacrificing its own individuality. An early jibe at the New English was that it represented merely a provincial offshoot from French Impressionism. By how much this criticism missed the mark, the present exhibition is proof. From France, without doubt, came the impulse which inspired the earlier members of the Club to turn their backs on the anecdotage and studio recipes which then dominated academic painting, and to paint the world around them as they saw it. To realism in choice of material and to record of visual impression, was joined in some cases search for decorative quality under the influence of Japanese art. But these aims were given shape and substance by being grafted on to an English tradition. There is no need to labour here the case of Mr. Wilson Steer, for instance. He is an impressionist, in debt to Manet and Monet; and the decorative simplicity of his latest water-colours relates them to fine Japanese work. But in his power to turn unrivalled knowledge of natural appearance into the expression of an individual mood, in his opalescent colour and sense of tone, and in his robust expression of life in things inanimate, he descends from Turner, Gainsborough and Constable. Professor Tonks, again, owes something to Degas and Renoir; but intimacy of sentiment links him to Madox Brown, and his sense of satire and instinct for caricature to Hogarth and Rowlandson; witness, on the one hand, the *Strolling Players*, on the other, the little *Memories of My Dead Life*, with its rotund figure in pink crêpe-de-chine nightdress, led by cupids towards a couch of amorous bliss. Then there is Mr. Sickert, that incurable romanticist and teller of stories, disciple of Cruikshank and Turner, whom he dishes up with a sauce from Camden Town or Dieppe; while of Mr. Max Beerbohn's place in the history of English caricature nothing need be said. It is interesting, also, to notice how near Mr. McEvoy comes to the young Millais in the mood and handling of *The Thunderstorm* and *The Engraving;* and how such early work as Professor Rothenstein's well designed *Browning Readers* strikes the same note of homely romance sounded by Frank Potter. Everywhere, indeed, is evidence of English love for intimate and domestic themes. In Mrs. Wheatley's and Miss Gwen John's hands these may sometimes be cloying; but Professor Brown's well-known *Hard Times* escapes the charge, by virtue of the grasp of structure, and psychological insight, which make his *Man's Portrait* one of the most notable in the exhibition. Equally of Pre-Raphaelite descent, though crossed by a strain from Cézanne and Gauguin, is the work of Mr. Stanley Spencer and his brother. Side by side with these users of fact to express sentiments or emotions, are the recorders of visual appearance. At their head is Mr. Sargent, here seen passing from the conventional warm browns, yellows and reds of the early *Venetian Tavern*, to the brilliant notation of sunlight in *The Sleepers*. Of such painting a *tour-de-force* is Gerard Chowne's *After Lunch*, in which realization of the blinding glare of the southern sun reveals qualities of eye and hand unsurpassed in his generation. To this group also belongs Mr. John, at the basis of whose art is quickness to see and dexterity to record. In the rare cases when he adds psychological insight, as in the *Professor J. M. McKay*, he paints a fine portrait.

Readily though Impressionism has thus been absorbed into the main tradition of English art, the search for formal design inspired by Japan and modern France has found less ready acceptance. A pioneer in this direction among living English painters is Sir Charles Holmes,

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whose *Lonely Farm* and *Birches at Clay Cross* reveal two aspects of his approach to problems of design. The dangers and difficulties are well seen in the three Whistlers here, whose subdued and carefully wrought harmonies of line and colour hardly redeem their papery lack of substance. Conder, again, has rarely painted better than in *The Beach, Dieppe* [FRONTISPIECE], and *Swanage* [PLATE II, B]; yet the glimpse of a soap bubble fairyland therein does not make the whole live. The younger generation is certainly more robust in its methods. With the brothers Nash, the emphasis on design is often mere sound and fury signifying nothing; but Mr. Henry Lamb, Mr. Roberts in the remarkable *Decapitations*, and Mr. Gertler in *A Jewish Family* succeed in using design as more than simple decoration.

But the aspects of the exhibition mentioned do not exhaust its interest. For example, the English revival in drawing and water-colour, and the part played therein by the New English, can be well studied here; and another interesting group of work is that which in caricature and portraits, such as Sir William Orpen's *Hommage à Manet*, presents the history and chief personalities of the Club. It is not often possible to see side by side the making of history and its makers.

TWO UNKNOWN PAINTINGS BY GUARDI

BY VICTOR LASAREFF

IT might be supposed that all the genuine surviving works of Guardi have already been mentioned in art literature, but again and again we come across new examples of this master, who, thanks to Dr. Fiocco's excellent monograph, has lately appeared to us in quite a new and original light. Having ascribed a whole group of figure compositions to Guardi, Dr. Fiocco has been able to establish the intimate connexion of the artist with that picturesque tradition, which is most characteristically represented by such masters as Maffei, Bazzani, Magnasco, Sebastiano Ricci, Marco Ricci, Zais and Zuccarelli. Although the two unknown works of Guardi, reproduced on the accompanying PLATE, will hardly add anything new to our knowledge of the origin of Guardi's style, being typical examples of his mature manner, they undoubtedly enrich the artist's œuvre by two delightful pictures, the authenticity of which appears to me indisputable.

Both the pictures, belonging to the collection of Mr. D. Shtshoukin, have been lately included in the Museum of Fine Arts in Moscow. One of them represents a Venetian courtyard and the other is one of those romantic capricci, so much favoured by Guardi, based on a fanciful blending of phantasy and reality. Considering that both the canvases correspond exactly in size, we may suppose them to be companion pictures, their obvious similarity in style and colour confirming this supposition. Their excellent state of preservation shows Guardi's colouring in its greatest brilliance. The *Venetian Courtyard* is in very fine silvery grey and steel blue tones [PLATE A]. The architectural masses, which are lightly touched with delicate grey, white, brown, yellow and blue tints, stand out softly against a bright blue sky enlivened by evanescent clouds. These colours are reinforced by sharp accents, such as the blue archway bay in the background, the brownish red piece of cloth hanging from a balcony and the figures dressed in red, yellow and vivid blue costumes. The other picture, the capriccio [PLATE B], is founded on a similar colour scheme, except that the transparent tone of the brown shadows predominates. This tone is pleasantly relieved by touches of blue and greenish yellow on the figure of the foreground.[1] The whole colour scheme has a marvellous refinement reminiscent of the best French impressionists.[2]

Both pictures are in their execution so characteristic of Guardi's style, that there can hardly arise any doubt of his authorship. It is especially the brilliant handling, which is typical of Guardi, and which has been so often vulgarized by his school. The colouring has a grace and brightness and a glow as of sun or gold. Among undisputed Guardis, approaching most nearly to the two now published, I may refer to the delightful examples in the collection of M. Fauchier Magnan at Paris, to those in the Uffizi, in the Accademia Carrara at Bergamo,[3] in the collection of Baron Alfredo de Szeth Giovio at his villa in Alzate,[4] and in the Wallace Collection.[5] A very close

[1] On one of Guardi's drawings in the Museo Correr we find a similar figure. See Simonson, *Skizzen und Zeichnungen des Francesco Guardi*. Zeitschr. für bildende Kunst. 1907. Fig. 8.

[2] Mr. Simonson, in his book on Guardi, mentions under Nos. 86 and 104 two pictures by the master, representing a dilapidated archway with a lantern hanging under it. I have, unfortunately, not seen these pictures in the collections of Sir William Agnew and Mr. Andrew Hichens, of London, but it is not improbable that they are very close versions of the Shtshoukin *Capriccio*.

[3] Fiocco, *Francesco Guardi*, Nos. 89, 90, 96, 98, and 99.

[4] F. Malaguzzi Valeri. *Ignoti dipinti veneti del settecento*. Rass. d'Arte. 1914. p. 8.

[5] Simonson, *Francesco Guardi*, Nos. 75 and 76. Nearly identical versions of these two *Capricci* are in the collection of Messrs. Dowdeswell, London.

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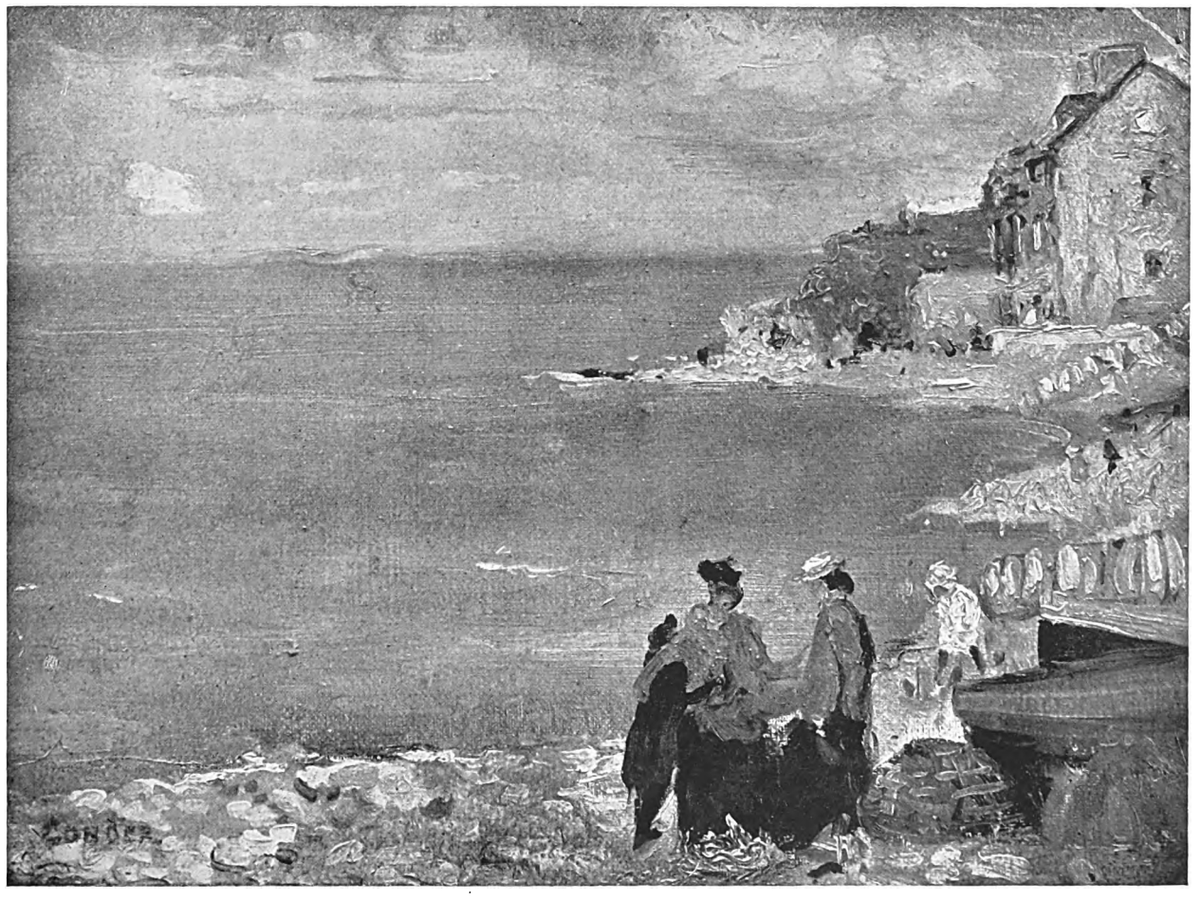
B—Poole Harbour, by P. Wilson Steer. Canvas, 76.2 cm. by 101.6 cm. (Mr. W. W. Pemberton)



C—Swanage, by Charles Conder. Canvas, 22.9 cm. by 30.5 cm. (Mrs. Jessop)

Plate II. New English Art Club

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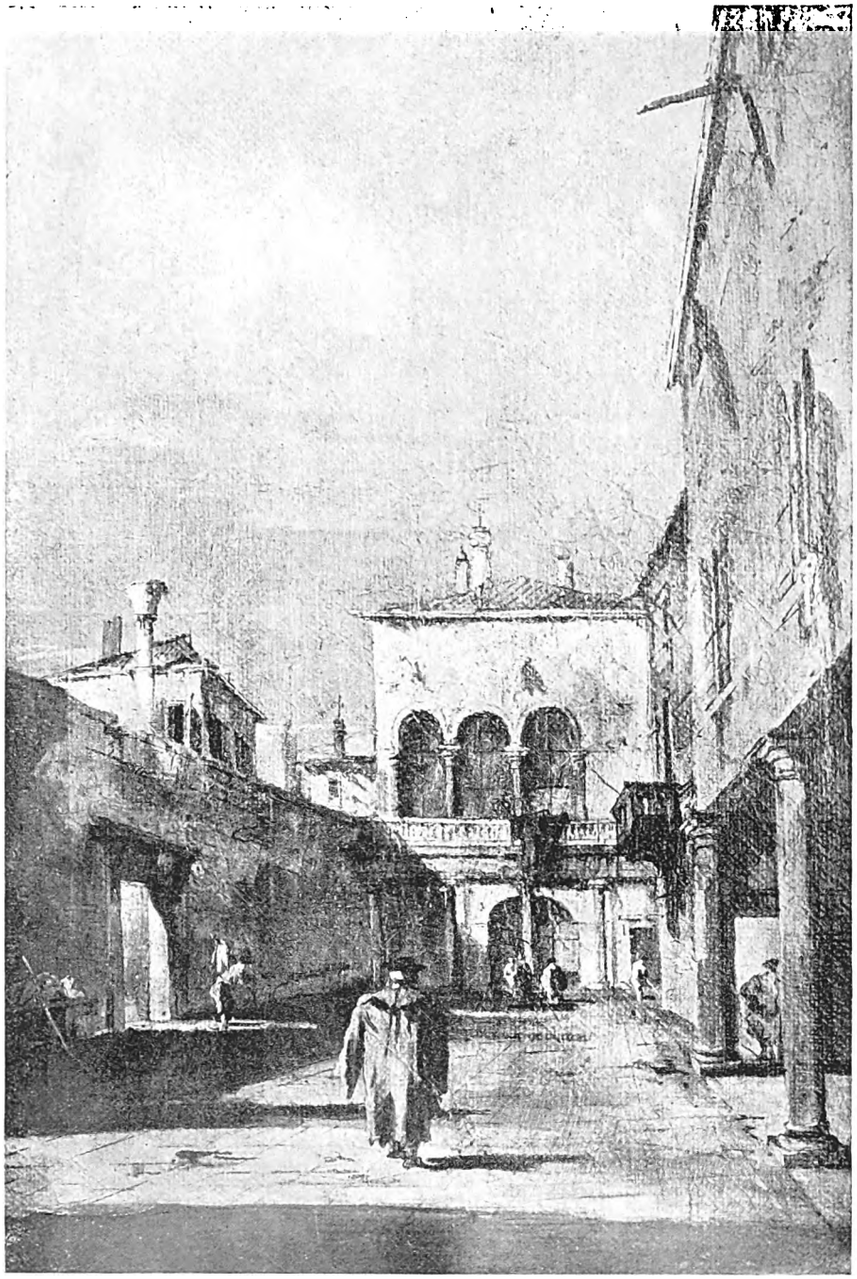

A—A Courtyard in Venice, by Guardi. Canvas, 25.5 cm. by 37.5 cm (Shtshoukin Collection, Museum of Fine Arts, Moscow)

B—Capriccio, by Guardi. Canvas, 25.5 cm. by 37.5 cm. (Shtshoukin Collection, Museum of Fine Arts, Moscow)

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relationship of style may be traced between all these works. The peculiar hatching of the roof on one of the edifices of the *Venetian Courtyard* is very like that in the *View of Santa Maria della Salute* at the Musée du Louvre. Lastly, the way in which the canvas remains visible under the pigment speaks clearly in favour of the authorship of Guardi, who painted in very thin layers. A similar technique may be seen on one of the pictures in the Fauchier Magnan Collection in Paris.

As in the chronology of Guardi's works there are very few dates, it is difficult to assign a given painting to a definite period. Certainly, the Shtshoukin pictures cannot be placed earlier than 1763, for about that year Guardi painted the celebrated series of "public ceremonies," in the Louvre, at Brussels, Toulouse, Grenoble and Nantes. This *terminus post quem* is suggested by the maturity and high finish of our two pictures. But on the other hand, there is nothing in them to point to a much later period. Such works as his series of pictures painted on the occasion of the Russian Princes' visit to Venice in 1782 (Old Pinakothek at Munich, Private Collection in America and Private Collection in England), or his series of historical pictures in honour of Pius VI executed for Pietro Edwards in 1782 (Burns Collection in London,[6] Groult Collection in Paris and Mond Collection in London), or, finally, the two small sketches made in 1782, now in the possession of Dr. Achillito Chiesa at Milan, all evidently belong to later periods than that of the Shtshoukin pictures, representing as they do an undoubtedly more picturesque, even grotesque treatment of form. Thus our pictures would appear to have been painted between 1763 and 1782. We shall, perhaps, come nearest to the truth if we place them conjecturally in the seventies. A strong argument in favour of this hypothesis is furnished by the marked transparency of the pigment, obviously very different from the opaque, dark character of his later works, such as the *Ascent of a Baloon*, in the Berlin Gallery, which was painted about 1783.[7]

[6] Authentic replicas of this picture exist in the Ashmolean Museum, Oxford, and in the Lalou Collection, Paris.

[7] Amongst works attributed to Guardi in Russia, I consider as genuine only the two Hermitage examples, Nos. 1648 and 1847, and the exquisite *Landscape with ruins* in the collection of Mr. Braz, of Leningrad. The *View of Venice* in the collection of Count Youssoupoff, of Leningrad, the *Piazzetta*, the two views of *S. Giorgio* and *The Giudecca* in the Museum of Fine Arts, Moscow, are feeble school productions. The two latter pictures represent nearly identical versions of the painting in the Venice Academy.

MUGHAL ART

BY MAJOR D. MACAULAY

MUGHAL art is undoubtedly winning its place in the sun. After generations and even centuries of neglect, it has of late years been steadily growing in public notice and esteem in this country, and has gradually acquired quite an extensive British literature of its own.

Except for occasional reference in works of travel, or Oriental translations, or in magazine articles, Mughal art had no place in our literature till well into this present century. Havell was the first extensive pioneer, followed closely by Vincent Smith. These authors discussed it in works dealing with Indian art in general.[1] Dr. F. R. Martin, on the other hand, in his monumental work,[2] devoted to it an illuminating chapter, as a branch of Islamic painting.

Owing to the unfortunate misnomer, "Indo Persian," Mughal art has till quite recently been treated either as an offshoot of Persian art—a classification about parallel to one which would make the great Timurid art of Persia an offshoot of Chinese—or as a unit in the great mass of Indian art, from the purely Indian part of which it differs entirely in origin and essence. As regards the latter aspect, Dr. Coomeraswamy did good service when he divided Indian painting into two distinct groups—Mughal and Rajput. The truth, of course, is that Mughal art is a brilliant hybrid, which, though it owes much to each of its parents, can certainly claim a separate entity, and distinct characteristics of its own. Like many hybrids, Mughal art surpasses either of its parents in the brilliance of certain qualities; but that brilliance was short lived.

The third decade of this century has witnessed an important definite development in appreciation of Mughal art as a separate entity. The year 1920 saw the bequest to the Nation of the splendid Wantage Collection, the greater part of which was reproduced, with valuable memoranda by Mr. Stanley Clarke, in an excellent Victoria and Albert Museum publication. In 1921 appeared Binyon and Arnold's *Court Painters of the Great Mughals*, the first general work devoted exclusively to Mughal art. Unfortunately, the modest limits to which these distinguished authors confined themselves pre-

[1] *Indian Sculpture and Painting*, 1908, and *History of Fine Art in India and Ceylon*, 1911.

[2] *Miniature Painting and Painters of Persia, India, and Turkey.*

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cluded exhaustive treatment of the subject. This was the more regrettable, as it would be difficult to find a happier combination of critical faculty and Oriental knowledge.

If any one individual might be expected to combine these characteristics by personal qualification, experience, and opportunity, that individual is Mr. Percy Brown, Principal of the Government Art School, Director of the Art Section of the Indian Museum at Calcutta, and already author of an excellent handbook on Indian art. It is therefore a matter for congratulation, that Mr. Brown has completed a really extensive survey of Mughal art; and no matter for surprise, if his effort to render us so greatly needed a service, should be conspicuously successful. His book, *Indian Painting under the Mughals*,[3] is the first comprehensive work, dealing with Mughal art in all its branches, and we may safely prophesy, that it will be many years before it is superseded as an authority on the subject. It covers the whole field, historical, personal and technical, and offers to all interested in the subject, whether beginners, students, or collectors of experience, practically all that is at present known on these various aspects. Mr. Brown's arrangement and treatment of his subject is masterly, and could hardly be improved. With remarkable charm of style, he discusses the origins of the art, and the main influences which affected its growth, its brilliant maturity, and its decline. He treats the personal matter, as regards both the great Imperial patrons who gave life to the art, and the artists themselves, and their work, with a sympathetic and illumining touch, and with a wealth of anecdote and extract, evidently the result of wide research. Finally, he deals with the technique, the materials and the methods of the masters, of whom he appends a valuable but necessarily as yet incomplete list.

Mr. Brown possesses the rare art of arousing immediate interest, and of conveying to the reader the impression that here is just what he wanted, and confidence that in the ensuing pages he will find all that he is likely to want. Nor does the fulfilment belie the promise. As one reads, questions that before seemed complicated and difficult, unravel themselves naturally in an ever opening panorama. The most experienced student will find views that he has arrived at only after long study of many collections, confirmed by the author. Here and there he may find a point on which he disagrees. He may, for instance, question the universality of Mr. Brown's dogma as regards the Nimbus, when he lays down that it was not used before Jahangir's reign, and then only to represent Mughal emperors. Every collector will know of exceptions to the latter part of this rule. PLATE I, A gives one of the rare exceptions to the former part, which, however, supports what Mr. Brown says of the return of the Nimbus to the East, through the religious pictures of the West. Occidental influence is manifest in Laila's draperies, which are of purely European design. Laila's royalty is expressed by her halo, and also by the Timurid knee-cap so carefully displayed. The picture is a very early one. A minute signature under the cobra is illegible, but seems to end with " Ali " or " Mani." Perhaps this is a work of the greatly famed pupil, and, in India, the almost legendary rival, of Bihzad.

Again, perhaps Mr. Brown insists too strongly on royal influence as the sole, rather than the main, factor in maintaining art throughout the reigns of Akbar and Jahangir. He is inclined to ignore the growth of art-patronage among the nobles, which he seems to treat as only beginning to be noticeable on the decline of royal interest, and apparently in inverse ratio to it. This is a theory which we may well contest on the grounds of probability, as well as of ascertained fact. We may safely surmise that in an Oriental despotism, the nobles would study the taste of the reigning sovereign, and apart from individual inclination in a similar direction, which many would naturally possess, would offer that incense of flattery which consists of imitation of a royal master's example. Akbar's interest in art, and the still greater patronage of his son Jahangir, would certainly have been reflected among their wisest, as well as their more cultured, courtiers —Hindu as well as Mughal. Nor are examples wanting to prove this. We have, for instance, the known paintings of the Palace of Rajah Bir Bal (Akbar's closest friend) at Futipur Sikri. Again, Abdur Rahim Khan, a personal *protégeé* of Akbar, and himself probably the most famous and versatile of all Mughal grandees, earned an even greater reputation as a patron of art and letters than as a statesman, or a leader of armies. And he was commander-in-chief under both Akbar and Jahangir. PLATE II, D reproduces a picture from his collection which must have been of great personal interest to him. Apart from being an example of the earliest efforts of the Mughal school, it is a portrait of his famous father, Bairam Khan, a fact which he records in his own hand, adding a verse in Turki (probably of his own composition) on the vanity of human greatness. Beneath are his seal, signature, and date of acquisition, A, H 1021. Again, we have

[3] *Indian Painting under the Mughals*, A.D. 1550 *to* A.D. 1750. By Percy Brown. 204 pp. + 72 pl. (4 in col.). Oxford (Clarendon Press). £5 5s.

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the story, recorded in Blockman's Ain-i-akbari, of the affront offered by Khan-i-Azam (another of Akbar's bosom friends) to Mhd. Sherif (son of Akbar's chief artist Abdussamad, and a favourite of Jahangir, who raised him to the dignity Amir-ul-Umara, i.e., Premier Grandee). "I say Nawab, you do not seem to be my friend. Now your father Abdussamad, the Mulla, was much attached to me. He was the man who painted the very walls of the room in which we sit." It would therefore seem that even in Akbar's reign many of the grandees were considerable patrons of art, and that some at least, were permitted to employ the most distinguished members of the Imperial schools. The wider spread of patronage followed naturally on Jahangir's cult of the individual picture, as distinct from Akbar's more organized and centralized method of illustrated books.

Mr. Brown's selection and arrangement of illustrations are as admirable as is his text. He has been careful to combine in his choice, both artistic merit and that historic interest, which makes the study of Mughal art so peculiarly fascinating. In over seventy plates, there is hardly one which has not a special interest of its own. Some particularly fine specimens are reproduced for the first time from notable Indian collections, such as the Rampur State collection; and where he gives plates which have appeared before, it is for some special reason. Of course, we have the famous *Sher Mhd. Nawai* portrait (from the British Museum) which threatens to become a standing dish in works on Mughal art, owing, no doubt, apart from its intrinsic merit, to the fact that it was one specially selected for admiration by Sir Joshua Reynolds. This picture, it should be noted, is unfinished. It is a line and wash sketch, from which Mhd. Nadir evidently made the tracings for the finished picture. It still shows the minute paste marks by which the paper for tracing was attached. The beautifully finished portraits of Shah Jahan and Jahangir affixed to it, were probably turban-locket miniatures, such as those to which Mr. Brown calls attention in the Bodleian masterpiece given on Plate XXIV. in the book, and which are sometimes found mounted as separate miniatures. As the Sher Mhd. sketch has so often been discussed, it may be of interest to compare it with the portrait in completed state, in which the details of the dress pattern and a very beautiful landscape have been added by Mhd. Nadir [PLATE I, B]. In the completed drawing the mouth is half opened in a smile, the teeth showing. The British Museum sketch has clearly been retouched at a later date. The under lip has been tinted, giving a thick lipped effect. But if reproductions are carefully examined, the teeth are quite visible as in the finished picture. If Sir Thomas Arnold's note in *Court Painters of the Great Mughals,* to the effect that this may be Sher Mhd. Nawai "Diwana," the adopted son of Bairam Khan, is correct, the portrait by Mhd. Nadir must evidently have been a posthumous one; possibly done to order of the famous Abdur Rahim Khan, mentioned above, who, as a child of four, was left in Sher Mhd.'s charge on Bairam's departure on his fatal journey to Mecca. The inscription (the subtleties of which I leave to the scholars) may indeed be of his composition. In frankness of criticism it somewhat resembles that on his father's portrait [PLATE II, D] and would confirm Abdur Nadir's impartiality in epitaph. It would add something at least to our knowledge of Sher Mhd. Nawai.

Mr. Brown has discussed many of the important pictures alluded to in the Memoirs of Jahangir, as, for instance, the *Dying Man* (Bodleian Library)—certainly one of the finest Mughal pictures in existence. He independently confirms Mr. Stanley Clarke's identification of this picture, with *The Death of Enayat Khan,* as recorded in the Memoirs.

The even more intriguing, and romantic, Bihzad-Khalil Mirza picture, of which Jahangir writes so entertainingly, Mr. Brown describes as the gem of the Emperor's collection. He makes an unaccountable mistake in describing Khan Alum, who brought the picture from Persia, as a collector and dealer of Ispahan. Khan Alum was, of course, Jahangir's ambassador. He appears more than once in these Durbar pictures. The original picture which he brought to Jahangir is lost, but there remains a reduced drawing of it by Farrukh Beg, done in the year after its receipt from Persia. On the back is an inscription which shows that Jahangir finally decided that the original was by Bihzad himself.

The chief difficulty of European collectors of Oriental art, in appreciating the historic value, and origin, of specimens they may come across, is the very obvious one of lack of familiarity with Oriental history, and with the strange Oriental character, in which authorship, subject, and other valuable information is often found written on Indian miniatures. Many valuable pictures and historic documents thus remain unnoted and unnoticed. Nor does this apply to private collections only. Many of our public collections require thorough overhauling, preferably by Indian experts versed in the art history of their country, if their full historic and art value is to be explored. Only quite recently an important historic portrait group, which has been in one of our chief national collections

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for over one hundred and fifty years, and in which the authenticity of the portraiture is naturally an important factor, was discussed at length in a work of semi-official authority without the fact being noted that it was the work of one of the most famous portrait painters of his time, although the signature was clearly written in a most conspicuous position. Writers on Indian art are handicapped by this very natural lack of Oriental knowledge. Nor has Mr. Brown in his turn escaped slips of this nature, especially when he leaves Indian for European collections. For instance, we may note, that the illustration from Mr. Dyson Perrin's *Khamsah*, given on Plate XXXVI, cannot be *Khusrau Hunting*. Khusrau would only have been seven years old in A.D. 1593, when the manuscript was completed. It might be Prince Salim (Jahangir) and one of his brothers, Murad or Parwiz; or again, *Hamayun and Kamran Hunting* (a frequent subject of illustration, e.g., Farrukh Beg's well-known picture). But it cannot represent Khusrau, unless inserted several years after the work was written, which would carry Abdussamad well into the eighties. The identification in this case is not important, as this is only a fancy picture. But if a historic title is given, it may just as well be a possible one.

Another more serious slip occurs in the case of an important individual portrait, from the collection of Baron Maurice Rothschild, given on Plate XXVII. Mr. Brown says that the inscription boldly tells us that this is a representation of Faqirullah Khan, head artist of Shah Jahan's court; and discusses the marginal figures on that supposition. The inscription, as a matter of fact, states that it is a "Portrait of Syed Hidayatullah Sadr (Judge) painted by Daulat." The portrait is, then, of a distinguished legal luminary, a well-known historian, not of an artist at all; and the surrounding marginal portraits are probably those of learned doctors rather than of Faqirullah's staff. Above sits a prince with his tutor (a favourite subject)—possibly Dara Shikoh with Abdurrashid, the famous master of caligraphy; or perhaps Abdul Latif Abbasi (the author of the well-known commentary on Hadiqat Hakim Sanai), another of his tutors. Beneath is a venerable Mohammedan divine, seemingly vastly amused at the earnest zeal of a Hundu disputant.

Another correction I must, almost regretfully, suggest. The splendid drawing given on Plate LXI is preserved in the Indian Museum at Calcutta, as a reputed portrait of *Sheik Sadi*. It was given as such by Havell, in *Indian Sculpture and Painting*; and now Mr. Brown repeats the same ascription. The title of this picture is, I fear, one of a class frequently found on Indian portraits; conferred by some former, possibly credulous owner, but in the conferring of which the wish must have been father to the thought. Sheikh Sadi having lived in the thirteenth century could certainly not have been the subject of life-like portraiture such as this. Mr. Brown, on another page, very clearly points out that portraiture at that early period was, as he expresses it, "impersonal." These early portraits do occasionally give a striking caricature likeness, as in the case of the portrait of Saladin, reproduced by Dr. Martin. But, as a rule, as Mr. Brown correctly says, they do no more than record hirsute appendages. Certainly they never exhibit a sense of facial modelling, as in this portrait, which was evidently drawn direct from life. It is not difficult, however, to understand how Mr. Brown was tempted to modify his sound and reasoned general opinion in favour of this particular portrait. Romantic attributions, once given, are attractive things, and especially so when they have received the *cachet* of acceptance in an important public collection. In the interest of historic truth, the Sadi tradition must, in this case, I fear, be definitely laid. Our reproduction on PLATE II, C of the head and shoulders of the same portrait shows what seems to be one of the most definitely authenticated portraits of the Mughal school. Above the head is written in old gold lettering "Qudsi"; on the right side, "the work of the slave with liberty"; and on the left, "Bichitr." Underneath, in most detestably illegible *Shikasta*, is a very full and flattering dedication, setting forth, among other things, that this was "a portrait of the lord of holy souls, Molana. Mhd. Jan Qudsi, Malik-ush-Shuara (Poet Laureate), taken from life in the year 1055 A.H. (1644), signed Mir Ali Abbasi." Here, then, we have the name of the sitter, with a long recital of his various revered qualities, all of which chime well with his august appearance; the signature of the Mughal painter, Bichitr, a well-known artist of Shah Jahan's school, who certainly deserves inclusion in Mr. Brown's list; and, finally, the date of the portrait. Mhd. Jan Kudsi, a Persian from Meshed, was one of the poet laureates of Shah Jahan's reign, and although he cannot rival in our interest the great classic Sadi, he may yet, if my plea for him is accepted, claim with Sher Mhd. Nawai the immortality conferred by having been the subject of one of the finest of Mughal portraits. Beale says he died in 1644, the very year the portrait was made. This was possibly his own copy. From the term "Ghulam Bakhlas" (an expression denoting close intimacy and affection) which qualifies the signature "Bichitr," and from the very appreciative dedication, for which space was evidently speci-

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A—Laila and Majnun. 19 cm. by 11.7 cm. (Major D. Macaulay)

B—Sher Mhd. Nawai, by Mhd. Nadir Samarkandi. 19 cm. by 11.4 cm. (Major D. Macaulay)

Plate I. Mughal Art

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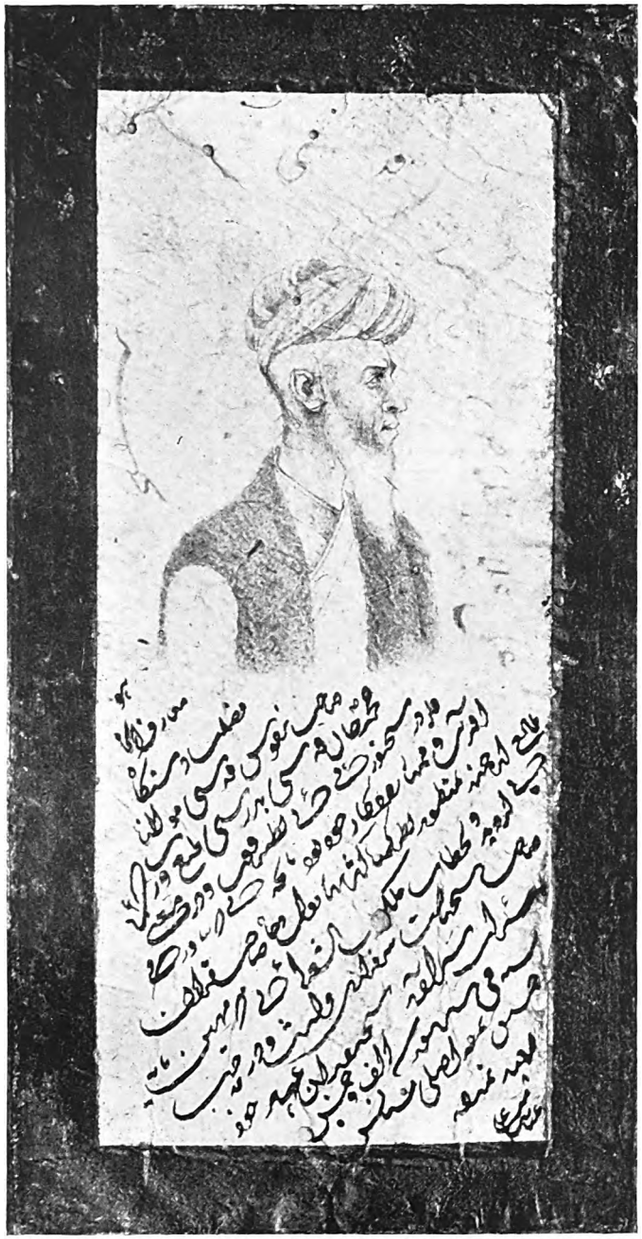

C—Portrait of Mhd. Jan "Qudsi," Poet Laureate to Shah Jehan, by Bichitr. Dated A.H. 1055. Enlarged. (Major D. Macaulay)

D—Portrait of Bairam Khan, with Turki verse by, and signature and seal of, his son Abdur Rahim Khan Khan Khanan, with date A.H. 1021. 12.7 cm. by 7 cm. (Major D. Macaulay)

Plate II. Mughal Art

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ally provided, it would seem to be a presentation copy, either to himself, or to his family after his death. Bichitr (i.e., " without shelter ") is an obvious *nom de pinceau,* possibly of the Mir Ali Abbasi (a Persian), who signs the inscription. If so, I wish he had learned to use his pen as he could his brush—a wish to which no doubt my friend Mr. F. Krenkow, who has most kindly wrestled with his script, will devoutly subscribe.

Mr. Brown must forgive me if, before quitting his page on Sadi, I point out an amusing " howler " he makes when he says that the title of " Nightingale of Shiraz " was "generously" given to Sadi by his " contemporary " Jami. As Sadi was born in the twelfth century and Jami lived nearly into the sixteenth, the generosity would have been something akin to that of a kindly reference to Shakespeare as the " Bard of Avon " by our latest classic, Mr. Shaw.

The picture given on Plate XXIV in Mr. Brown's book furnishes quite a remarkable instance of difference of opinion as to a historic subject, in which one of our most noted national collections, and our latest authorities on Mughal art, are all involved. In the *Court Painters of the Great Mughals* this picture, from the Bodleian (Ouseley) collection, is reproduced as *Reception of an Embassy by Aurangzeb*; with notes on the identity of the young princes represented in it and facts about a particular embassy sent by Shah Abbas II to Aurangzeb in 1661. Mr. Brown now reproduces the same picture as *Shah Jahan Receiving a Persian Embassy,* and gives a most interesting account of the embassy despatched by Shah Sufi to Shah Jahan in 1629 (second year of Shah Jahan's reign). This latter embassy is famed in history on account of the evidently calculated insolence of the Persian ambassador, and the almost childish struggle between him and the Indian Emperor as to forms of obeisance, etc.

Now which of these embassies does this interesting picture represent? The matter should be settled, as it is of some historic interest. There is no inscription or signature to guide us on the Bodleian picture itself. Personally, I think that Mr. Brown is right. The central figure certainly seems to resemble Shah Jahan, and not Aurangzeb. Moreover, the throne is evidently the same as that used by Jahangir [PLATE LVIII] and also that shown in the other Bodleian Shah Jahan Durbar, given on Plate XXI, *Court Painters of the Great Mughals.*[4] Aurangzeb, or Shah Jahan later in his reign, would probably be represented on the Peacock Throne. Careful examination and comparison with other Durbar pictures and individual portraits would possibly settle the question definitely. Meanwhile, I hope to lend weight to Mr. Brown's contention in another direction.

It will be noted that the Mughal dignitary on the right of the ambassador holds what Mr. Brown thinks is a tablet, from which he is reading the names of the ambassadorial party. The so-called tablet seems to me to be a rolled document, such as a letter. Below and just beyond the balustrade, is another Mughal noble—the only one with a plume in his turban—who holds in his hand something that seems like a book. The object, whatever it may be, is too thick to be a staff, if compared with those on which other nobles are leaning. On examining the actual painting in the Bodleian Library one finds that the object shows a second flat side and, though the small space and the position in which it is painted prevents clear definition, it must be either a book or a box. Now in this particular embassy it is known that among the presents sent by Shah Sufi to Shah Jahan there was a book, and a letter. The *book* was a *Khamsa Nizami,* dated 905 A.H., with miniatures, some of which are signed microscopically by Bihzad and with a dedication in gold lettering by the great artist, to Sultan Hussain, his first great patron. Some of the turbans are of Safavid form, as if the book had been ordered with the intention of sending it as a present to a Safavid king. The *letter* was an autograph one, written by Sultan Hussain himself to Shah Ismail Safwi, his brother king and fellow book-lover, and the founder of the Safavid dynasty, to whose court Bihzad went on the death of Sultan Hussain. This letter is couched in the most courteous and flowery terms of Oriental diplomatic communications. On the back is a note of which the following is a translation: " Among other valuable presents which came from Iran was a volume, *Khamsa Nizami,* by the artist Bihzad, written for Sultan Hussain, son of Baiqra, and an autograph letter written by Sultan Hussain to Shah Ismail Safwi. The object of these gifts was to show that in old time there was friendship between the honourable family of Timur and the Government of the Safwis, and that in letters and titles the same expressions should be used as Sultan Hussain employed. Shah Jahan was angered by this, and having understood their purport, gave them over to Nawab Saa-

[4] Both these Bodleian Durbars, apart from their interest as historic documents, are masterpieces of Mughal painting, the latter being wonderfully worked in toned gold, and a miracle of delicate technique. But both, as can be seen by the reproductions, are already sad victims to the Oriental-album method of preservation. If not soon put under glass they will assuredly be permanently destroyed. How well they, with some few of the other gems of the Ouseley and Elliott collections, would look on glazed screems in the beautiful Bodleian picture gallery, and how usefully contribute to the liberal education afforded by the famous library.

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dullah Khan; 15th Mohurrum, 2nd Jalus (i.e., second year of Shah Jahan's reign). Above this note is a seal inscribed, 'Amina, slave of Shah Jahan, 1040' (Mhd. Amin was court munshi to Shah Jahan and a historian of his reign). On the front leaf, near Bihzad's dedication, is written in the hand of Saadullah: 'This book was sent in the offering of the King of Persia, as a valuable rarity, to His Majesty, Protector of the Faith, Shah Jahan, Badshah Ghazi. The Shadow of God, in his wisdom, and gracious liberality, ordered it to be handed over to Nawab Saadullah Khan.'"

The record of these particular gifts and their purport throws additional light on, and confirms what is known of this unfortunate embassy. The Persian ambassador, who came with the apparent purpose of congratulating Shah Jahan on his accession to the throne, had evidently received instructions from his Imperial Master, to put Shah Jahan in his place. The presentation of this book and Sultan Hussain's letter was one of the polite methods to be employed for this delicate purpose; and the immediate handing over of the gift to a young noble of his court was Shah Jahan's contemptuous retort. The farcical incident of the low door to enforce obeisance on the one hand, and the backward entry by the ambassadors on the other, were, of course, the climax of absurdity in the struggle of self-aggrandizement between newly enthroned and conceited potentates.

The figure holding the book, or box, bears considerable resemblance to later portraits of Saadullah. According to Beale, Saadullah would have only have been twenty-one years of age at this time. But, possibly owing to the early growing of a beard, he certainly seems older than that age in the picture; which, moreover, may have been painted some time later than the actual date of the embassy.

Saadullah was, of course, afterwards the famous Prime Minister of Shah Jahan and, indeed, one of the greatest of all Oriental statesmen. Elphinstone calls him the most able and upright Minister that ever appeared in India. To him may be given much of the credit for the efficiency of Shah Jahan's administration, of which Elphinstone speaks in such favourable terms. He died in 1656, according to Beale, at the early age of forty-eight. And soon after his wise controlling hand had been withdrawn, there broke out that terrible family quarrel which led to the deposition of Shah Jahan; the destruction of his heir-apparent, Dara Shikoh, of Shuja and of Murad; and the final triumph of the sinister Aurangzeb. Had Saadullah lived, the broad-minded Dara Shikoh might have succeeded his father, and pursuing the liberal policy of Akbar and Jahangir, might have changed not only the history of the Mughal Empire, but our own.

NEWLY DISCOVERED FRESCOES AT RIMINI—II

BY GAETANO NAVE

THE last article ended with the story of St. John in the cauldron of boiling oil. After that the emperor dared do no more, and St. John was banished to the island of Patmos. There he continued to work miracles, opposed the magician Noziano, overcame the arts of Cynopo, converted the governor of the island. The magistrate Aristodemus fearing the wrath of Domitian ordered the saint to drink a cup of poison, which he did with no ill results. The artist represents two scenes [PLATE I, A]: first, St. John at Rome in the cauldron of boiling oil with angels ministering to him; and then another in the island of Patmos—Aristodemus in his judge's chair, St. John kneeling in prayer, a temple [? of Diana Scizia] falling down—the people in dismay trying to avoid destruction.

The next fresco [PLATE I, B] is divided into two parts: that on the right shows St. Augustine, in cope and mitre, seated on a throne, handing a book (probably intended for his rule) to some kneeling Augustinians; whilst that on the left shows Cynopo making a complaint against St. John to the magistrate. The heads of Cynopo himself and of those standing next to him [PLATE II, D] are worthy of study, that of Cynopo being strikingly forceful and expressive: in these figures one seems to note Romagnol characteristics. To the left behind the Apostle, the painter has depicted St. James the Less and St. Ignatius of Antioch.

Then comes a painting [PLATE II, C] which combines three scenes. First on the right, St. John is writing his Apocalypse in the island of Patmos: the better to suggest the vision the artist has introduced two angels sounding trumpets, and two menacing beasts—Antichrist who is rising from the sea in the form of a leopard with seven heads, ten horns, feet like a bear's, and the mouth of a lion, and, behind the Apostle, the forerunner and prophet of Antichrist, a two-headed beast with horns like those of a lamb. Then comes the return to Ephesus in the year A.D. 98. St. John is in the first of the two ships accompanied by the dignitaries of the city who had gone to meet him. And the third scene shows him, on reaching the port, meeting the funeral procession of Drusiana,

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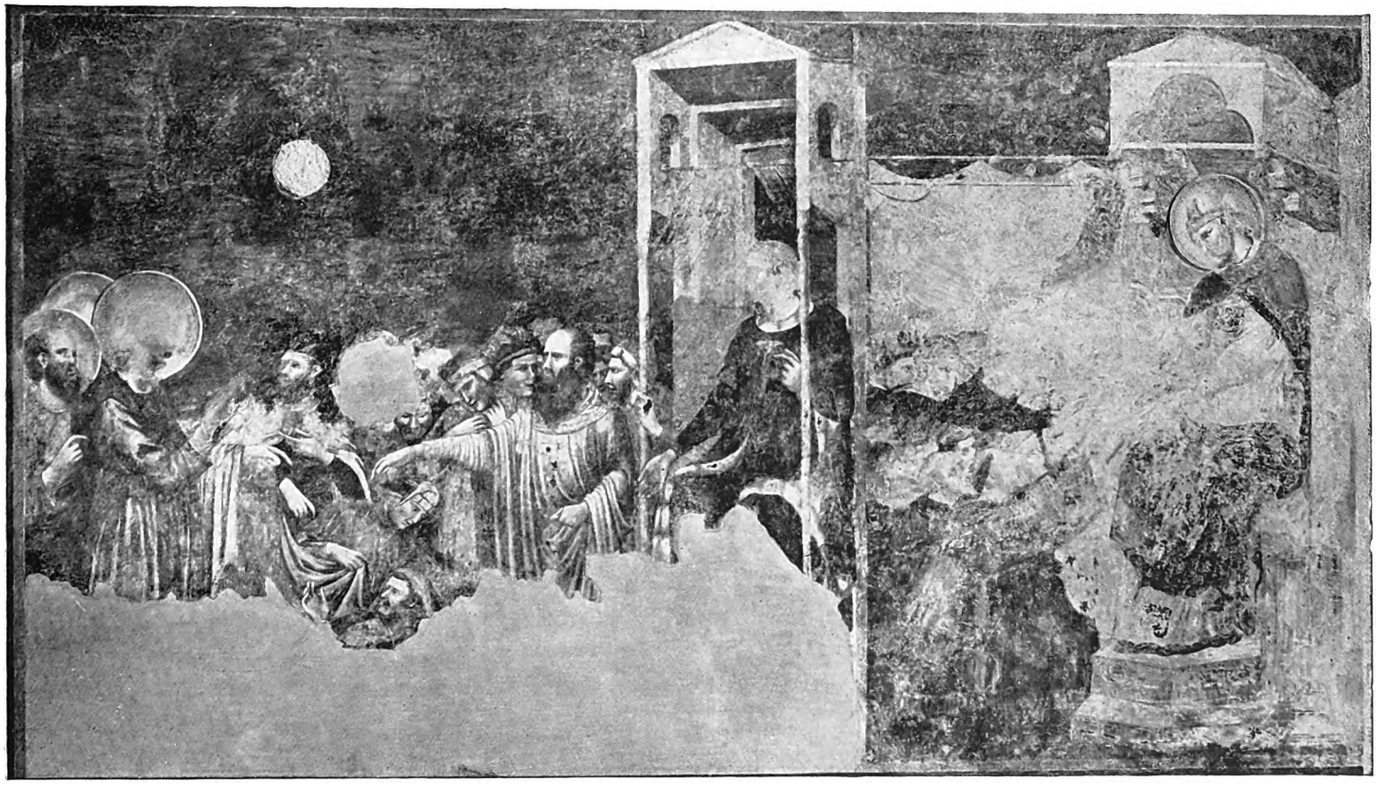
A—On left, *St. John the Evangelist at Patmos.* On right, *St. John in a vat of boiling oil in the presence of Domitian.* Principal apse, north wall, 8.1 m. by 3.5 m.



B—On left, *St. John at Patmos.* On right, *St. Augustine presents rule to the hermits.* Principal apse, north wall. (Church of St. Augustine, Rimini)

Plate I. Newly discovered frescoes at Rimini—II

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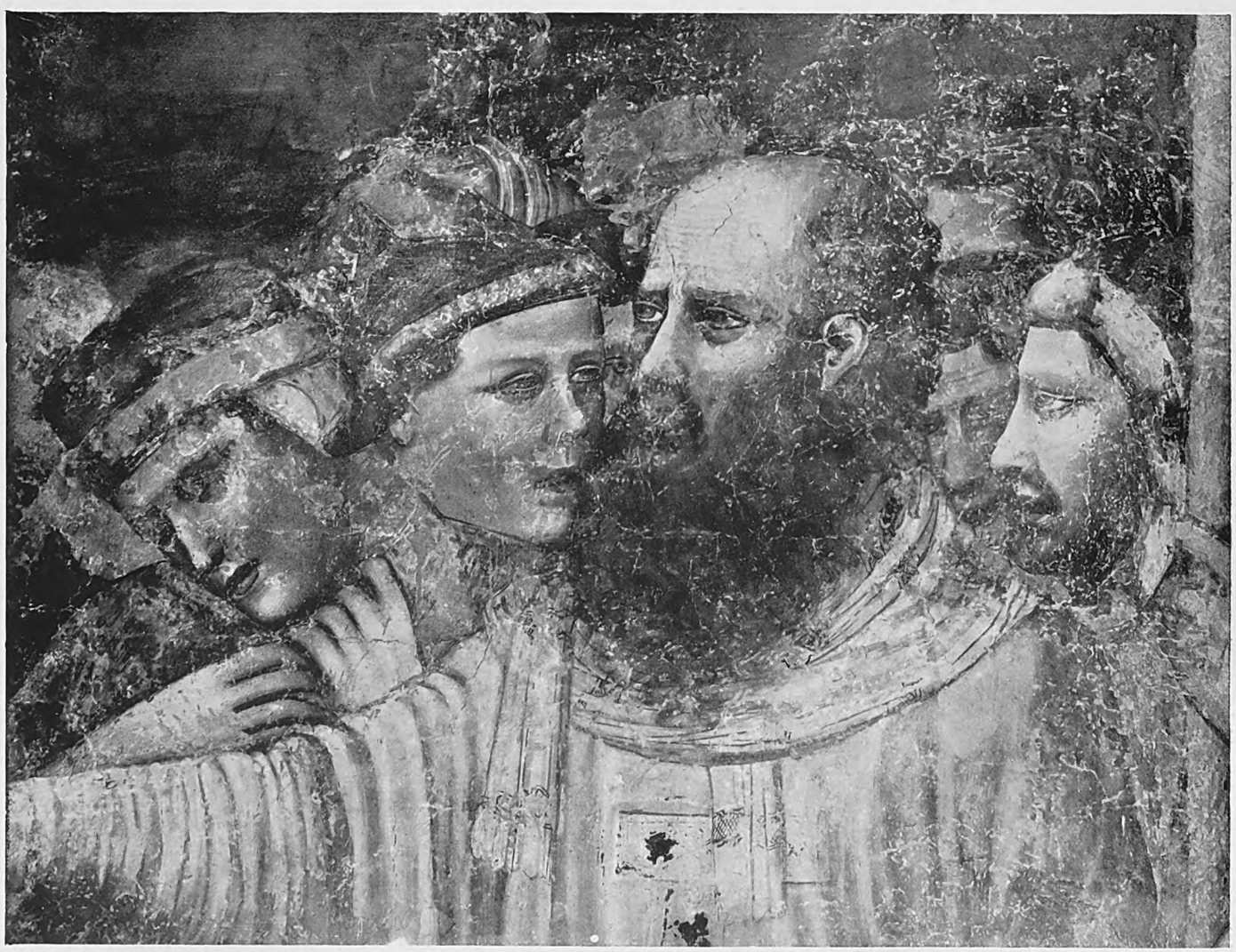
C—St. John at Patmos writing the Apocalypse; the return to Ephesus; the resurrection of Drusiana, with group of poets laureate and others. Principal apse, south wall. (Church of St. Augustine, Rimini)

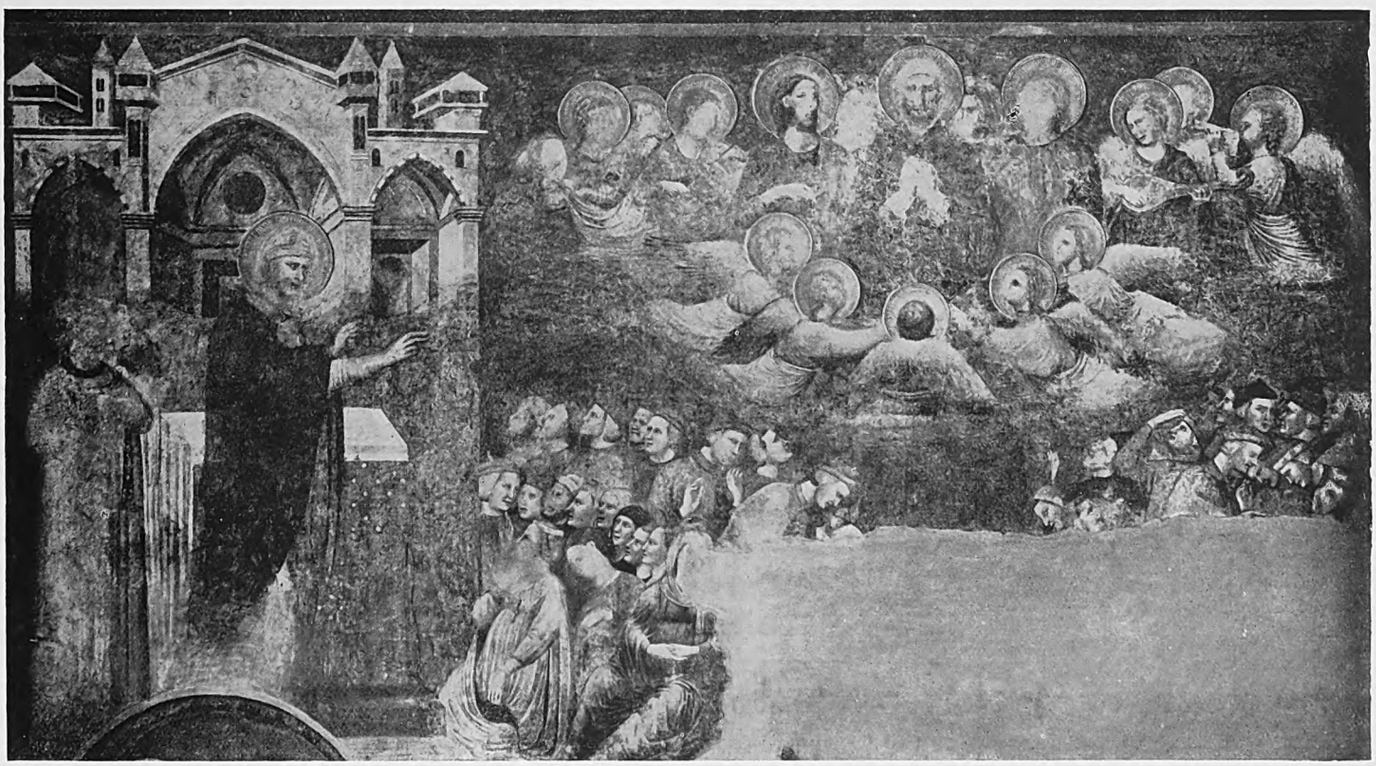


D—The Magician Cynopo. Detail of PLATE I, B

Plate II. Newly discovered frescoes at Rimini—II

***E**—Group of poets laureate with Boccaccio and Malatesta.* Detail of PLATE II, C

F—Group of listeners. Detail of PLATE III, G, below



G—St. John's farewell at Ephesus. Principal apse, south wall. (Church of St. Augustine, Rimini)

Plate III. Newly discovered frescoes at Rimini—II

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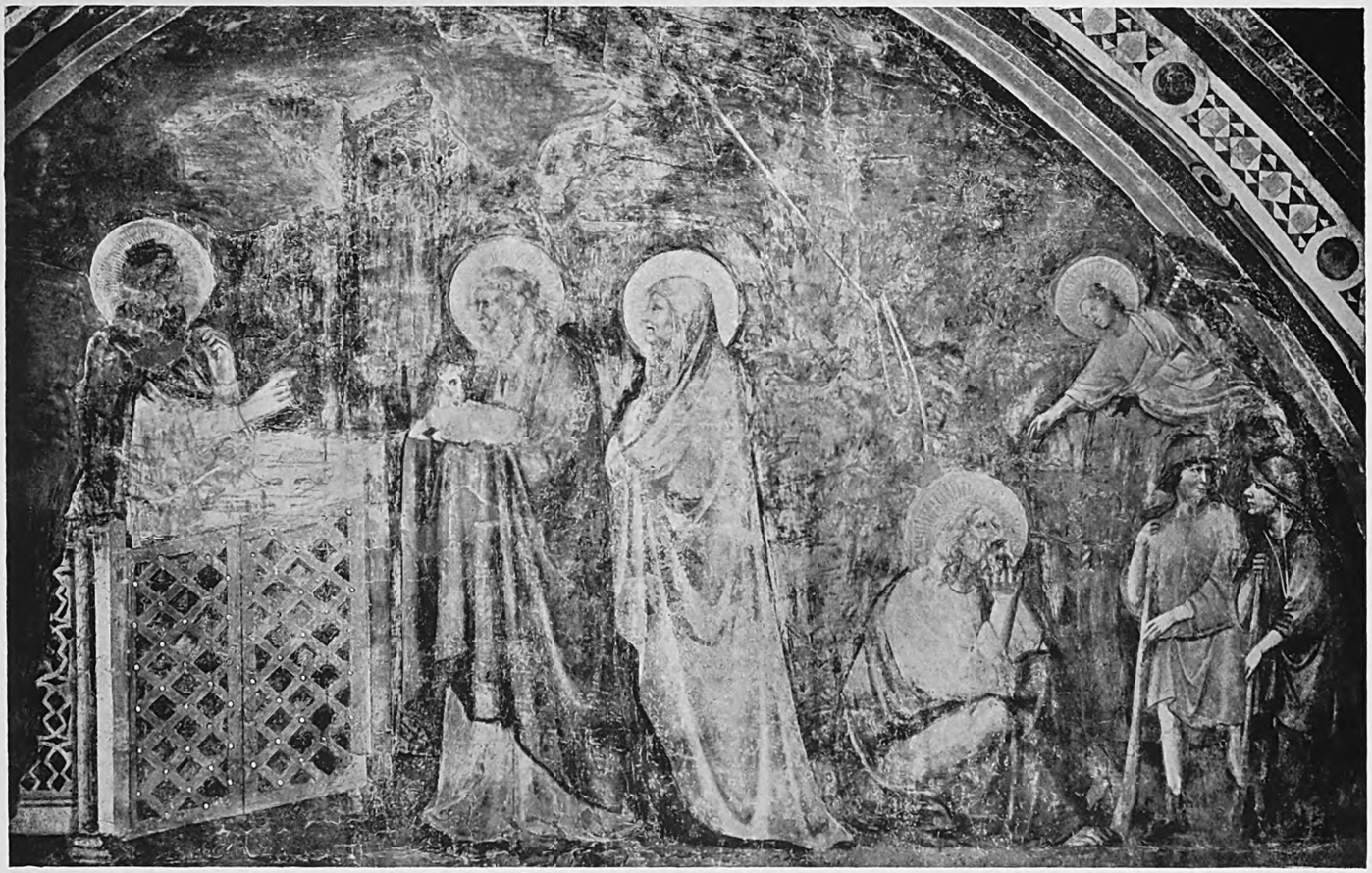

H—St. Joachim on Mount Carmel, and SS. Joachim and Anne in the Temple. Small apse, epistle corner, south lunette

J—The Annunciation. South lunette. (Church of St. Augustine, Rimini)

Plate IV. Newly discovered frescoes at Rimini—II

whom he restored to life. In the full square jaws, the open countenances, the adornment of dress, in the animated crowd, again one seems to perceive traits of the Romagnoli, who must have surrounded the artist. Among the bearers of Drusiana's body, the one on the left close to her side has spectacles, curved, rigid, and probably fastened behind the neck. The use of spectacles had been known for some years,[1] and in 1352 Tomaso of Modena gave them to one of the figures in a fresco in the church of St. Nicholas in Treviso. Our Rimini example is of peculiar interest, as being, if not the first, at any rate the second known instance of their representation in painting. On the extreme left of this fresco a group of laurel-crowned figures may be seen [PLATE III, E]. They give the impression of being important personages, and one would like to be sure that the most prominent of them is Dante: the olive green robe, slashed in front, with the fleur de lys on the vermilion revers, and the close fitting white cap incline one to think that it must be so. The fame of the poet was then at its height; Rimini and its court were interested in him by the story of Francesca. It is true that the legate, Cardinal Bertrando del Poggetto, had in 1329 ordered the *Monarchia* to be burnt, that Fra Guido Vernani had published his *Contra Dantem,* and that the monastic disciplinarians were anxious that theologians should only be inspired by the Scriptures and comments thereon by the doctors of the church; but it is none the less true that it was precisely in the monasteries that the reading of Dante was most widely diffused. The Augustinians favoured him, and must have wished to have him facing St. John. Here he is represented with the laurel crown for the first time: the walls, towers, and palaces of the city are Ghibelline, there are the Florentine fleur de lys and the Polenta eagle symbolizing the beginning and the end of the poet's career. As for the poet himself, the frescoist, imitating the Dante of the Bargello in Florence, has represented him as young and serene: and in this he follows more than one well-known example. To the left of the figure we identify as Dante, one recognizes Petrarch: the features resemble those of the older Petrarch in portraits admitted to be genuine—Pandolfo Malatesta was an ardent admirer of Petrarch, and at his request the poet was twice painted, once at Avignon and again at Milan. Petrarch, too, in his seclusion at Arqua had read and meditated on *The Confessions of St. Augustine,* and like Dante was especially dear to the Augustinians. Two others, standing behind Dante, and like him wearing the laurel crown, probably represent Malatesta and Boccaccio: and yet another pair of crowned individuals, behind these two, are poets set there to honour Dante.

Under this fresco is another [PLATE III, G] depicting St. John's farewell to the people of Ephesus. Tradition says that in A.D. 101, being then in his 97th year, he assembled the people of Ephesus in their church, administered Holy Communion to them, and bade them farewell, charging them to love one another. This over, he was taken to the cave in which Timothy was buried, and thence was assumed into glory. The painter has chosen the moment when St. John says good-bye: and it is interesting to note that the men of Ephesus in their handsome fourteenth-century dress are the same as the people of Tolentino shown listening to the sermon of St. Nicholas in the well-known painting [PLATE III, F]. From the church the disciples pass to the tomb of St. John, and there only find his sandals: the saint himself is shown in Paradise with St. James and St. Ignatius amidst a host of angels. The walls of the apse are entirely covered with these frescoes which, fortunately, have been saved.

In the south apse the work of restoration has been even more difficult than elsewhere: unconsciously general havoc had been made of the frescoes, but about 240 sq. yds. [200 m.c.] have been secured for study. The chapel was obviously dedicated to the Virgin, for all the paintings refer to her alone: notable scenes dear to fourteenth-century art, some of them following the Augustinian school of thought as was desirable in a church belonging to Augustinian hermits.

The frescoes of the northern lunette sum up the legend of SS. Joachim and Anne [PLATES IV, H and V, L]. Joachim, fasting on Carmel on account of his childlessness, was told by an angel that his prayers and those of his wife had been heard—at which one of the two shepherds standing by smiles with incredulity on account of his master's age. Then, to the left, Joachim (holding a lamb in his arms) and Anne, radiant with joy at the benign aspect of the high priest, are seen in the temple, from which they had previously been expelled.

The apocryphal protevangelium of St. James, the source of the legend, next relates that when the Virgin was three years old she was taken to the temple and handed over to the care of the high priest. After much tedious labour traces of this scene were found and identified—a tabernacle in the temple which is almost identical

[1] Preaching in Sta Maria Novella in 1305 Fra Giordano of Rivalto alluded to them as an invention of twenty years earlier: and according to the chronicles of the convent of St. Catherine of Pisa, Padre Alessandro da Spina, who died in 1313, made use of them.

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with that in the Purification scene in the chapel of St. Nicholas in Tolentino; the border of the Virgin's white robe; a fragment of a cloak of colours similar to those in the dress of Joachim in the fresco just described; and some female figures, including one with a nimbus in a yellow mantle and brown tunic as worn by St. Anne in the northern lunette.

Next comes the Annunciation [PLATES IV, J and V, K]. The Virgin being now a woman has her head covered with a veil: she inclines her ear to the archangel Gabriel as he speaks to her, perhaps in allusion to the *aure concipere* of the Fathers. The town, Nazareth, is planned on fourteenth-century lines, but very little of it remains. The sixteenth-century gilt lectern, restored by order of Bishop Torfanini in 1584, strikes one as a strange contrast.

PLATE VI, M shows the head of the Virgin, being part of a large scene, *The Dormition of the Virgin,* which will be reproduced in full in the concluding section of this paper.

(To be concluded.)

A NEWLY DISCOVERED NICOLAES MAES

BY C. HOFSTEDE DE GROOT

THE subject known as *Grace before Meat* was treated by Maes in two well-known pictures, one in the Louvre, representing a profusely fitted interior with the small whole length figure of an old woman (HdG. 115); and one in the Rijksmuseum, representing, life-size and half-length, another old woman seated at a table laid for dinner, and with her hands folded and her eyes closed. This latter picture (HdG. 114) is popularly known under the name of *The Endless Prayer.*

To these two pictures there has recently been added a third one [PLATE], discovered by and now in the possession of the Amsterdam firm of Douwes Brothers, and shown for the first time at their exhibition room during November and December, 1924. Like the Rijksmuseum picture it is a three-quarter length figure, but only two-thirds life-size, painted on a panel measuring 47 cm. by 42.5 cm. Although the general arrangement is quite similar to the Amsterdam picture, and although both belong to the same, i.e., the early period of the painter's career, there are many points of difference. First of all the women depicted belong evidently to different social classes. The woman in the Rijksmuseum picture is, notwithstanding the slice of salmon of which her dinner largely consists, evidently a woman of the well-to-do middle-class, as indicated by the plain white neckerchief and white bonnet, familiar to us through the pictures by Brekelenkam and other painters of the so-called lower-genre pictures. In the Douwes picture the sitter is, on the contrary, an old lady wearing a fur-trimmed dress and a gold-embroidered hood. Under the tablecloth is an ornamented Oriental fabric. The position of the hands is the same in both pictures—raised in front of the breast and with joined finger-tips; but in the Rijksmuseum picture the head is bent slightly to the right and the eyes are closed, whilst the Douwes picture shows the head upright, and the eyes looking into the distance as though seeking the Lord, to whom her lips address a prayer.

The arrangement of the picture is much simpler and less pretentious than that of the Rijksmuseum one. The details are more in evidence. The table with all its various eatables: the pot of soup, the salmon, the dish with a piece of butter, the roll of bread, the biscuits, the large cheese, occupy a much larger part of the available surface. The cat in the right corner trying to climb on to the table appears to have been added with the notion of diverting the attention of the spectator. The recess in the wall with the books, the sand glass, the bottle with the candle and the bunch of keys below it occupy much more space than the discreetly indicated niche with only a bottle and some books, and the table on which is only a piece of beef and a roll of bread, in the other picture. The Rijksmuseum version is a collection of accessories arranged round a female figure, while the motive of the Douwes one is really an old lady praying to her God and offering thanks for her daily bread.

Both pictures still show the strongest influence of the colour and system of lighting used by Rembrandt. Before painting the Rijksmuseum one, however, Maes had already modified his master's principles in his own way. He had already learned how to surprise the spectator by these brilliant combinations of velvety black, vermilion or scarlet and white (now turned yellow by the old varnish), for which his early works are famous. In the Douwes picture there is still much more of Rembrandt's style left: the plain background, the type and dress of the lady, the crimson rather than vermilion character of the red. This tint especially reminds us of the splendid red in the small Bridgewater House Rembrandt, *Timothy and*

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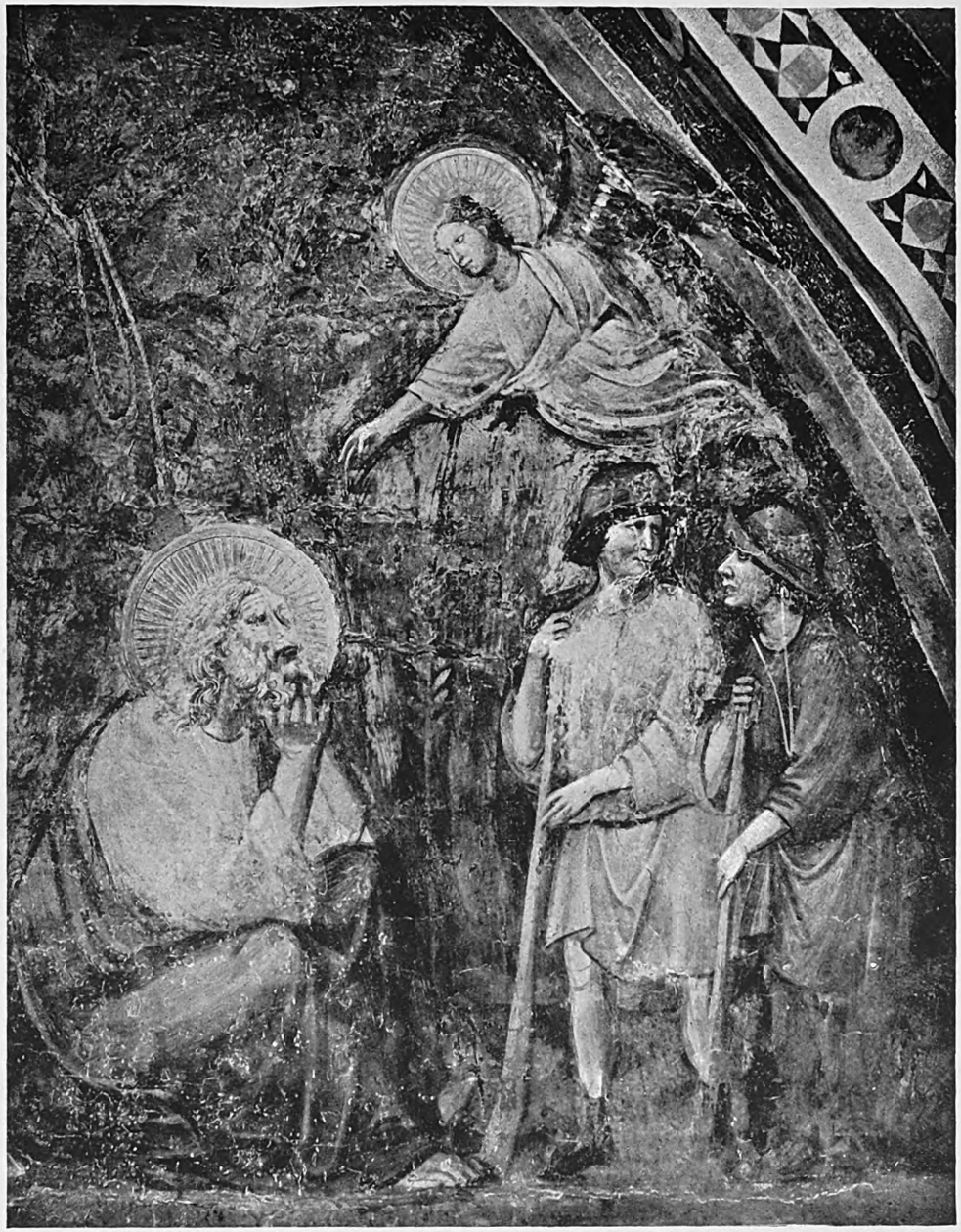
K—The Virgin. Detail of PLATE IV, J



L—St. Joachim, the shepherds and the angel. Detail of PLATE IV, H

Plate V. Newly discovered frescoes at Rimini—II

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Grace before Meat, here identified as by Nicolaes Maes. Panel, 47 cm. by 42.5 cm. (Messrs. Douwes Brothers, Amsterdam)

A newly discovered Nicolaes Maes

M—Detail from *The Dormition of the Virgin.* (Church of St. Augustine, Rimini)

Plate VI. Newly discovered frescoes at Rimini—II

his Grandmother, dated 1648 (HdG. 154), formerly called *Hannah and Samuel;* and the type and expression of the lady recalls those of the *Old woman* with the great book, dated 1643, in the Hermitage (HdG. 319); and also another *Old lady,* the original of which is lost, but which is known by the engravings by G. F. Schmidt and Fendi (HdG. 323).

As a whole the picture happily combines some of the best qualities of the master: arrangement, colouring, spirituality, with the individual characteristics of the pupil.

SOME UNPUBLISHED PORTRAITS BY PARMIGIANINO

BY L. FRÖHLICH-BUME

AN important picture by Parmigianino, which I could not discuss in my monograph on the painter (Schroll, Vienna 1921) is the *Portrait of a Lady* in the Royal Collection at Hampton Court[1] [PLATE I, A]. The hair and eyes are brown, the bodice gold embroidered, the chemisette striped in white, red and gold, the overdress black with gold embroidered lace. The elaboration of the costume proclaims a great lady.

The scene beyond the open door in the background is interesting. The motive of that part has not any very logical connexion with the main subject, which is characteristic of certain other portraits by Parmigianino, for example, the large *Portrait of a Man* in the Vienna Museum, as well as those in the Prado and the *Giangaleazzo Sanvitale* in Naples. The break in the dark wall lightens the space in which the sitter is placed and enriches the picture with a little incident from daily life, but its main value is that it sharpens the impression of aristocratic isolation of the figure in the foreground.[2]

This is one of the finest of Parmigianino's portraits, in which the special importance of the commission seems to have aroused the painter's greatest powers. It is, too, one of those pictures having the power to transport us in a peculiarly intimate way into another epoch. The portrait of this princess can do in this sense what whole cycles of frescoes and the most famous altarpieces of the world cannot.

The picture is catalogued as depicting *The Wife of Francesco Gonzaga,* and would therefore be of Isabella d'Este, the daughter of Ercole d'Este, Duke of Ferrara, who in 1490, at the age of 16, was married to Gian Francesco Gonzaga, Duke of Mantua. Her pictures by Leonardo,[3] the cartoon in the Louvre, and the red chalk drawing in the Uffizi, as well as the medallion by Cristoforo Romano, her favourite sculptor, give little information as to whether Parmigianino's portrait in Hampton Court is actually of the Duchess of Mantua, for all three are in profile. For purposes of comparison we have a portrait of Isabella in her youth, of which there was an early copy in the portrait collection of the Archduke Ferdinand of Tyrol, and, further, Titian's portraits and their copies by Rubens to be taken into account as regards the likeness. The picture in Archduke Ferdinand's Collection was published by Friedrich Kenner (*Die Porträt Sammlung des Erzherzog Ferdinand von Tirol.* "Jahrb. der Kunstsammlungen des ah. Kaiserhauses," Wien, 1896), and completely establishes that the original of these portraits is to be sought in a portrait of the Duchess painted by Giovanni Santi in 1494 [PLATE II, C]. The copy bears the inscription, "Isabelle Estensis, Francisci March . . . Mant. ux." The identification of the portrait of a woman in her twenties from the old copy of a quattrocento portrait with the picture of a mature woman which, on grounds of style must be assigned to the period of 1520 to 1530, certainly seems risky, but it is not incredible, when we compare the unchanging features—the placing of the eyes, the shape of the nose, and its distance from the mouth. Isabella d'Este lived from 1525-7 in Rome and was present in 1530 at the coronation of the Emperor in Bologna, and Parmigianino lived and worked in these two towns at these periods, so that it is more than likely that she had her portrait painted by him. We know that Titian's portrait of Isabella d'Este (in Vienna Museum) was painted in 1534, though not from life but after an early portrait of her. In this case we cannot put over-much faith in the accuracy of the likeness any more than in Rubens's genial copy (now in Vienna) after Titian's portrait which he saw in Mantua. The most important likeness seems to me to be with the recently discovered picture of Isabella d'Este which Dr. Fischel included among the doubtful works by Titian ("Klassiker der Kunst," 1911, p. 232). This portrait, known to me only from reproductions, is of a somewhat older, but very similar woman whose

[1] No. 234. In the 1910 catalogue, No. 427. Inventory 76. Panel, about 100 cm. by about 75 cm.

[2] An almost life-size child's head, visible in the left hand upper corner of the picture, can have no relation to the present composition. It must have been painted before the canvas was finally devoted to this subject, and have come through the later colour.

[3] Cf. Charles Yriatre: *Les Relations d'Isabelle d'Este avec Leonardo da Vinci.* Gazette des Beaux-Arts. 1888. *Isabelle d'Este et les artistes de son temps.* Ibid. 1895.

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eyes, though their glance is the same, seem smaller, because of the greater solidity of the region surrounding them, and whose neck and shoulders have become thicker. If Isabella was painted by Parmigianino at the beginning of her visit to Rome, she must then have been —in 1525—51 years old. The picture certainly does not show her at this age, but it is probable that the artist outrageously idealized this still attractive and interesting, though no longer young, woman.

An engraving [PLATE II, D] of the seventeenth century reproduces the picture exactly as to detail, but in reverse. There are three copies of the engraving in Vienna and two in the British Museum, all without inscription, though in each case manuscript notes have been made to the effect that they depict Isabella d'Este.

The special characteristic of Isabella d'Este's dress in the *capigliara*, a turban-shaped headdress of silk bands flecked with gold thread, and with a large jewel above the forehead which is the same in our portrait as in the Titian one. This headdress was a fashion created by Isabella, according to the evidence of a letter of Eleonora Rusca's, in which she asks permission to wear this "notabile invenzione." Whether she was authorized to do so, and whether the fashion remained peculiar to the Duchess of Mantua or was imitated by others, is not known. In my search for other *capigliara* I found in no other portraits of the period a headdress of the same hard round form, save in one Parmigianino portrait in Vienna [PLATE II, E].[4] Here again it is difficult to decide on the ground of likeness whether we have to do with the same model; it seems to me likely, but uncertain. If the Vienna picture also portrays the Duchess Isabella, it might perhaps be a preliminary study, for while the headdress is carried out very carefully in great detail, the red and yellow of the dress is laid on in broad strokes in combination with the somewhat unexpected green of the curtain, so unusual in Parmigianino's portraits with their quiet colours. The face, too, in its clear, almost hard, modelling is harsher, or shall we say less flattered, than in the Hampton Court picture, so that the idea that this picture is a study from the model, executed with much pomp but from memory, cannot quite be rejected.

In Sir Frederick Cook's collection in Doughty House there are also paintings attributed to Parmigianino, which I found no opportunity of discussing in my monograph. The most interesting is No. 97, an old copy of a portrait of Charles V with the Goddess of War and a globe held by a *putto*. We are informed by Vasari how this picture originated in 1530 in Bologna, but this, unfortunately, is not the original, as is also clear from the Catalogue by Dr. Borenius. The stiffness in the rendering of the Emperor's face, the figure of the goddess, the drawing of the hands and arms, as well as the execution of details of the drapery, dresses, and gems, show that we have here a contemporary copy probably by someone in the immediate neighbourhood of the Master.

The Holy Family in a Landscape (No. 96 in the same collection) is, however, only related to Parmigianino, the group of the Holy Family and the animals having been taken from one of his compositions, which may have been a drawing, an etching, or a painting. Here I am not in agreement with the opinion given in the Catalogue that in "this brilliant little picture all the characteristics of Parmigianino's art" can be seen. The stamp of another epoch is obvious on the faces and in the landscape, emotional agitation and sentimentality overwhelm that quiet reality with which the Renaissance masters epically depicted holy legend. The history of the picture can be followed from the time it was in the collection of the Graf Friess until today, and Mr. Berenson, too, has acknowledged it; but all this cannot conjure away the fact that only the figures and their arrangement belong to Parmigianino, to which I have already given prominence in my notice on the engraving of Agricola as I had not at the time seen the original of the latter (see monograph, p. 99).

The Doughty House *Portrait of a Young Man* (No. 98. Panel, 32.2 cm. by 19 cm.) [PLATE II, F], a picture obviously cut down at both sides and the top, is, however, by Parmigianino himself; the fine, delicately-toned, careful modelling in quiet light tones is as characteristic of the artist as the far-away look in the rather large eyes. A delicate red shows between the white of the collar and the warm dark brown of the fur.

The Doughty House Catalogue gives another *Pietà*, under No. 99, but does not attempt the impossible task of sustaining the attribution to Parmigianino.

I saw a distinguished and characteristic Parmigianino portrait of a young bearded man at a Munich dealer's (1922, A. S. Drey) [PLATE I, B].[5] It may well be a portrait of a learned author who has a great resemblance in pose, features and arrangement of still life accessories to Parmigianino's *Portrait of a Man* in Naples.

I can give no decision as to the picture attributed to Parmigianino in Copenhagen Museum as I have not had the opportunity of seeing the original, but know only the photograph. And in the case of *The Holy Family* in the Prado my

[4] Besides this, Parmigianino once used a somewhat similar headdress in his fancy portrait, the *Schiava Turca* in the Uffizi Gallery (No. 782).

[5] Panel, 72 cm. by 57 cm.

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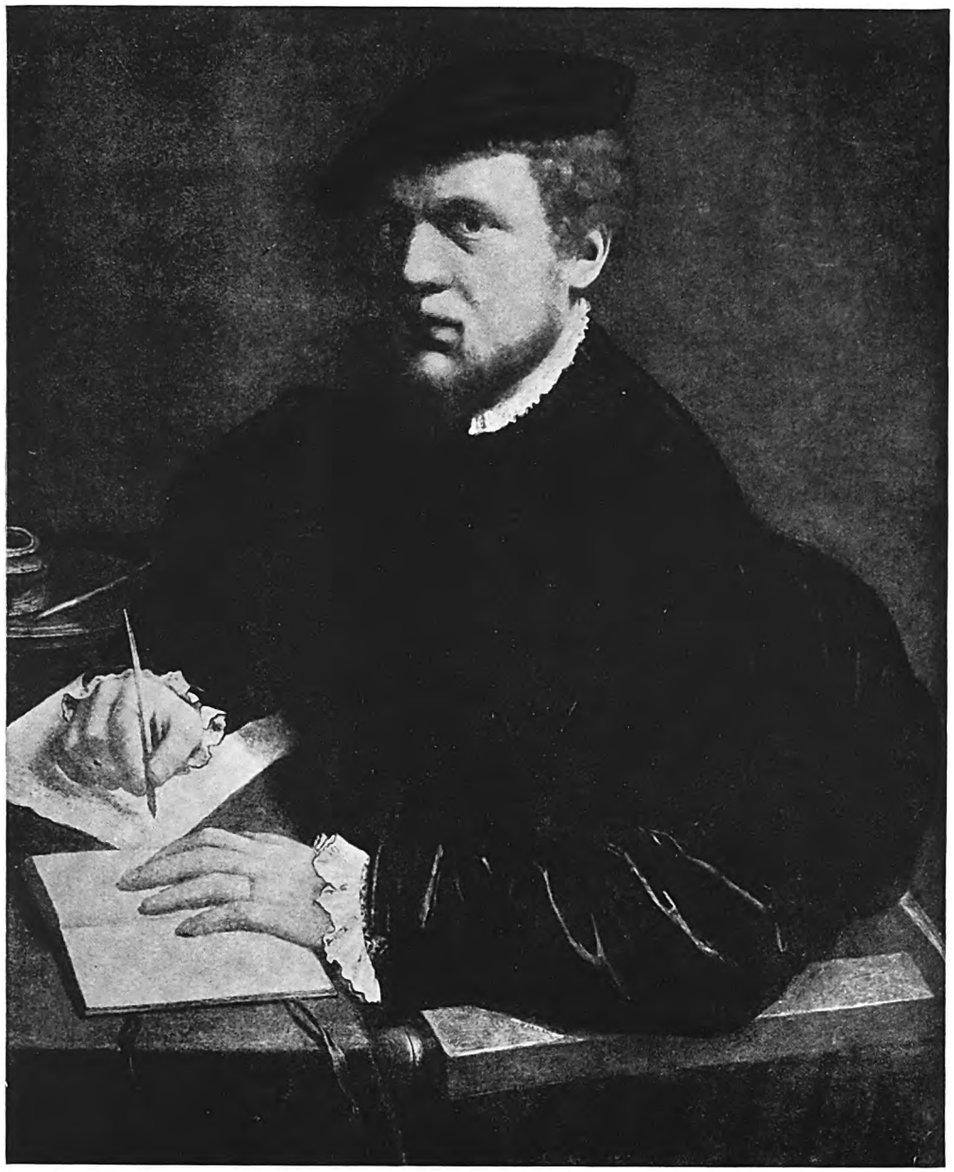
A—Isabella d'Este, by Parmigianino. Panel. (Hampton Court Palace)



B—Portrait of a Bearded Man, by Parmigianino. Panel, 72 cm. by 57 cm. (Mr. A. S. Drey, Munich)

Plate I. Some Unpublished Portraits by Parmigianino

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C—Isabella d'Este. Early copy of a portrait by Giovanni Santi. (Archduke Ferdinand of Tyrol)

D—Engraving after the picture on PLATE I, A. Seventeenth century.

E—Portrait (? Isabella d'Este), by Parmigianino. Panel, 50 cm. by 47 cm. (Staatsmuseum, Vienna)

F—Portrait of a Young Man, by Parmigianino. (Sir Herbert Cook)

Plate II. Some Unpublished Portraits by Parmigianino

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first inclination against it needs revision by a new examination of the painting.

It was not to be expected that an investigation of Parmigianino's works would bring to light any considerable number of unknown examples by him, since it is certain that his productivity during his short life was none too great. Of the pictures which, since the appearance of my book, have been brought to my notice either in the original or in photograph, only the *Man's Portrait* shown here is a definite addition to Parmigianino's œuvre.

The publication of two other pictures that escaped my attention, but which other critics have mentioned, has been delayed; neither the portrait, described by Baron von Hadeln, in the castle at Naples, nor the *Baptism of Christ* from the church of Rederitz, has been published. The latter is now the property of the Kaiser Friedrich Museum, and Mr. H. Voss identifies it as an early work by Parmigianino, as described by Vasari. At the time of writing I was assured at the Gemälde Galerie that it was not an important picture and that it certainly was not by Parmigianino.

Parmigianino's œuvre can only be substantially increased on the authority of his drawings, and as the examination of the material in every collection of drawings begins with the selection of the good and genuine from the many copies and forgeries, many original sketches by Parmigianino will probably come to light under other names.

TWO IVORY RELIEFS AT SOUTH KENSINGTON

BY MARGARET H. LONGHURST

AMONG the ivories recently acquired by the Victoria and Albert Museum are two small reliefs in walrus ivory, neither of which has been published. The one is almost certainly English, the other of more doubtful origin; both probably belong to the eleventh century. That on PLATE B exhibits rather unusual features both in form and iconography; it represents the Crucifixion with Longinus piercing the side of Christ and Stephaton holding the sponge; above is the Dextera Dei and on either side a wreath-bearing angel.[1] The nineteen holes pierced in the corners and in the background of the cross seem to indicate that it has been attached to a book-cover or a reliquary; a larger hole pierced diagonally at the top suggests that at some time it may have been used as a pectoral cross; the back is plain. The upper corners and the head of Stephaton have been damaged and the whole surface is considerably rubbed; the eyes were formerly inlaid with jet (or black glass?) beads, one of which still remains in the left eye of Longinus.[2]

The representation of the Crucifixion with Longinus and Stephaton alone, without the Virgin and St. John, is not common on ivories of the tenth-twelfth centuries; among the scores of Crucifixions illustrated by Dr. Goldschmidt only four show a similar composition, a casket at South Kensington (216-1866), ascribed to the tenth-eleventh centuries; a relief in the Museum at Gotha ascribed to Echternach about 990; a relief in the Library at Munich, also tenth century, allied to the Liuthard group; and a situla at New York ascribed to the Lower Rhine about 1000.[3] A relief at Berlin, probably South Italian about 1100[4], is also similarly composed. Some instances in goldsmiths' work and illuminated manuscripts are noticed by M. Millet[5]; but on all these examples (except in the case of the Italian ivory where they appear as well) instead of the angels above the cross there are the symbols of the Sun and Moon, or the space is empty. A stone slab at Daglingworth in Gloucestershire, probably twelfth century, has a similar representation with the empty space.[6] The composition shown on the South Kensington ivory is, however, characteristic of the Crucifixion as represented in Celtic art, on stone slabs, metal-work and in manuscripts,[7] at a rather earlier period; though the Dextera Dei is not, I think, usual in Celtic representations, it is common on both Carolingian and Romanesque sculpture. The stepped ends of the cross are found on metalwork and stone carving of this and an earlier period, and are not confined to any particular country. A remarkable and, as far as I know, unique feature of this ivory is that nimbi are given to Longinus and Stephaton; the former is venerated in the Roman and Eastern churches, but there is no record of any similar veneration of Stephaton. One of the earliest examples of

[1] A 80-1923. H. 3 in. W. 2 in. (8 × 6.5 cm.).

[2] For a list of ivories of the Carolingian and Romanesque period with inlaid eyes see E. Maclagan, *Antiquaries' Journal*, IV (1924), p. 210.

[3] A. Goldschmidt, *Die Elfenbeinskulpturen aus der Zeit der karolingischen und sächischen Kaiser*, I, II, III, 1914-19; II, 83; II, 23; I, 56; II, 71.

[4] Volbach, *Staatliche Museen zu Berlin, I, Die Elfenbeinbildwerke*. 1923. No. 589.

[5] *L'Iconographie de l'Evangile*. 1916. p. 427, n. 7.

[6] See also the Psalters of the 11th century in the British Museum, the one English (Cotton, Tib. C. VI, f. 13), the other Byzantine (Add. 40731).

[7] See numerous examples illustrated in J. Romilly Allen, *Early Christian Symbolism*. 1887. Frontispiece and pp. 144 ff.

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the name Longinus above the figure of the lance-bearer is a miniature in the Syriac Gospels of Rabula (A.D. 586) at Florence; that of Stephaton appears above the sponge-bearer on a Carolingian ivory casket (cir. 900) at Berlin. A nimbed figure frequently appears on Byzantine representations of the Crucifixion, in addition to the lance-bearer; this seems to represent the believing centurion (Longinus?) after his conversion. The surface of the ivory is unfortunately too rubbed to show much detail, but the narrow rigid figure of Christ rather closely resembles that on a pectoral cross in the Museum at Copenhagen described by Dr. Goldschmidt as English work of the eleventh century.[8] Another cross in the British Museum, found at Lewes in 1857, may also be compared —this seems to be most probably English,[9] though Dr. Goldschmidt ascribes it to his Belgian-Rhenish group of the eleventh century.[10]

An ivory relief with Christ in Majesty, found at Elmham in Norfolk, and now in the Archæological Museum at Cambridge,[11] shows a certain analogy of style; but the interlaced wings of the angels on the Crucifixion relief are peculiar. Another ivory which may be compared is the cross in the Museum at Copenhagen, carved for Gunhild, niece of King Cnut about 1076; though this has been classed as Danish it may well be English, or at least done under English influence.[12]

[8] *Op. cit.* II, 70.
[9] Dalton, *Catalogue of the Ivories*, 35.
[10] *Op. cit.* II, 69.
[11] *Catalogue of an Exhibition of Ivories.* Burlington Fine Arts Club. 1923. No. 74.
[12] Goldschmidt, *op. cit.* III, 124. See also E. Maclagan, *op. cit.*, p. 213.

The English origin of the second relief[13] is open to question, and both stylistically and iconographically it is perhaps more closely related to continental work. It is an oval reliquary or pectoral cross in walrus ivory, Christ on the cross with the Dextera Dei above [PLATE A]; the space between the splayed arms of the cross is pierced and partly filled by medallions with the symbols of the Evangelists; at the back is a hollow cross-shaped receptacle for a relic which would have been covered by a plate, probably of metal; thirteen holes for the attachment of this plate remain on the raised rim of the cross. Two other examples of pectoral crosses, both without the symbols but with rather similarly splayed arms, have been already mentioned; a third cross in the Diocesan Museum at Treves dated by Dr. Goldschmidt about 1000,[14] though now mounted on the lid of a small pyxis, may have originally served the same purpose. The symbols surrounding the cross appear, however, on a relief in the British Museum,[15] which is probably Lower Rhenish of the tenth century.

While there is nothing peculiarly English about the style of this ivory (which is said to have been bought by its former owner in Gloucester about the middle of the nineteenth century) it does not appear to be very closely related to any definite group of continental ivories, so for the time being its origin must be left an open question.

[13] A 10-1921. H. 3⅛ in. W. 2¼ in. (9 × 5.5 cm.). Bryan Bequest.
[14] *Op. cit.* II, 177.
[15] Dalton *Catalogue*, 56; Goldschmidt, II, 68.

NOTES ON VARIOUS WORKS OF ART

A SIGNED BRONZE HORSE BY ANTONIO SUSINI.—The Victoria and Albert Museum has recently acquired an interesting little bronze model of a pacing horse [PLATE] of the type generally associated with Giovanni Bologna and the sculptors of his school. It is 11¼ inches (29 centimetres) high, and about 12 inches in total length. The tail has been broken off and rather loosely refastened, and the horse mounted on a shaped white marble base, made (as the plugging shows) for a different figure. It was clearly intended to carry a rider; the bit and reins are carefully executed, but there is no saddle (though there are indications on the horse's back that a saddle has at one time been fitted on) and only the lower half of the saddle-girth is shown. This bears the signature, in finely cut letters: ANT^{I} SVSINII: FLOR^{I} FE.

Antonio Susini, whose biography we owe to Baldinucci,[1] died in 1624. He was a friend and pupil of Giovanni Bologna, whom he once accompanied to Rome, and who highly appreciated his skill as a caster in bronze. Apart from original work he was mainly occupied in making reduced copies after the antique and after Giovanni Bologna, for which there was a large demand. This business he bequeathed to his nephew, Francesco Susini, who carried it on at Florence till his death in 1646. Francesco, it may be noted in passing, worked in marble as well as in bronze. Mr. Acton has a fine marble group of *Venus Burning the Arrows of Cupid*, signed and dated

[1] *Notizi del Professori del Disegno.* (Florence, 1702.) Decen. III, pp. 372 ff.

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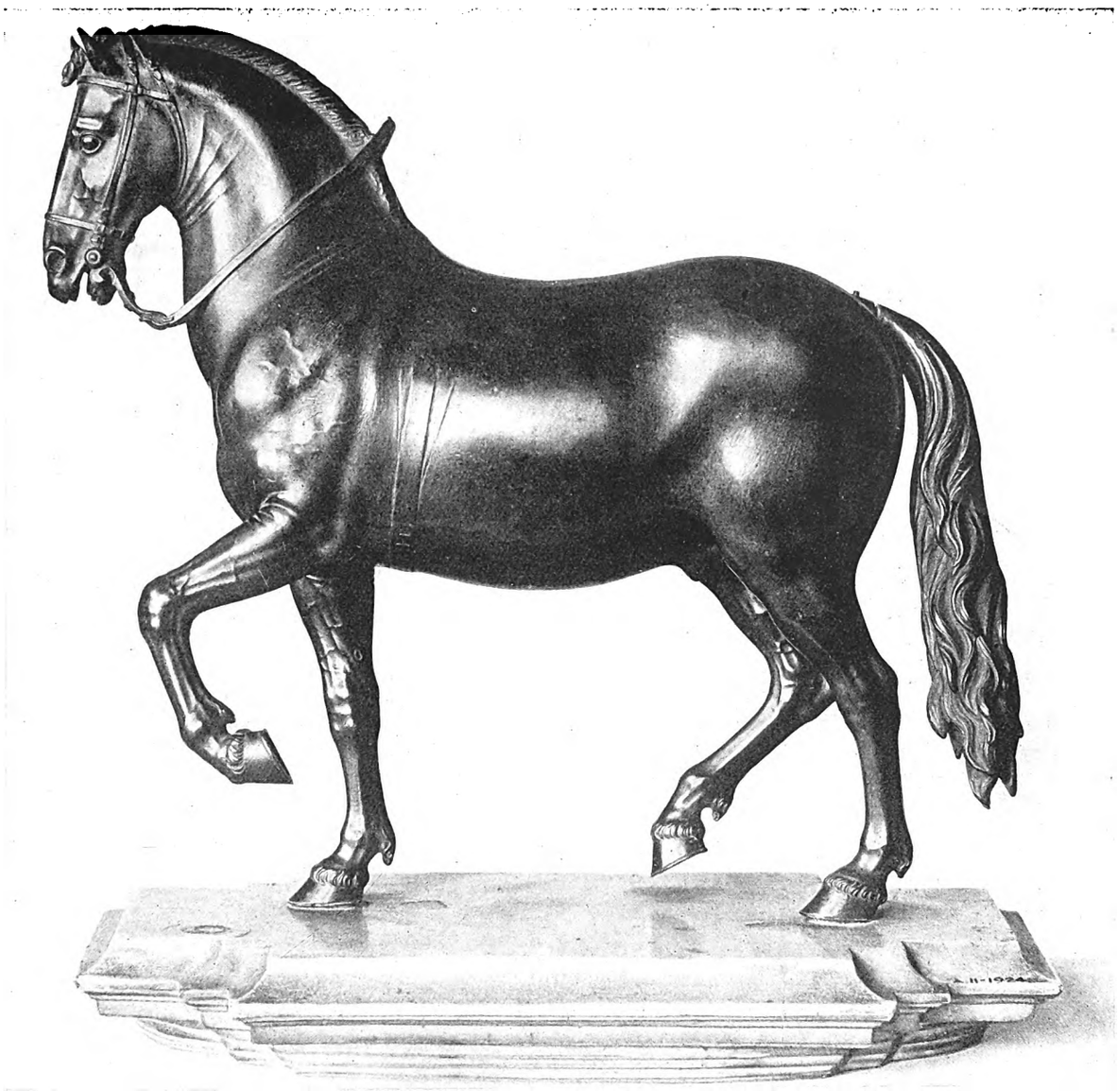

Pacing horse, by Antonio Susini. Bronze; height, 29 c.m. (Victoria and Albert Museum)
Notes on Various Works of Art: A signed Bronze Horse by Antonio Susini

A, B

C

A, C—Christ on the Cross. Front and back views of a reliquary or pectoral cross in walrus ivory; origin uncertain. *B—Crucifixion with Longinus and Stephaton.* Ivory: probably English. (Victoria and Albert Museum)
Two Ivory Reliefs at South Kensington

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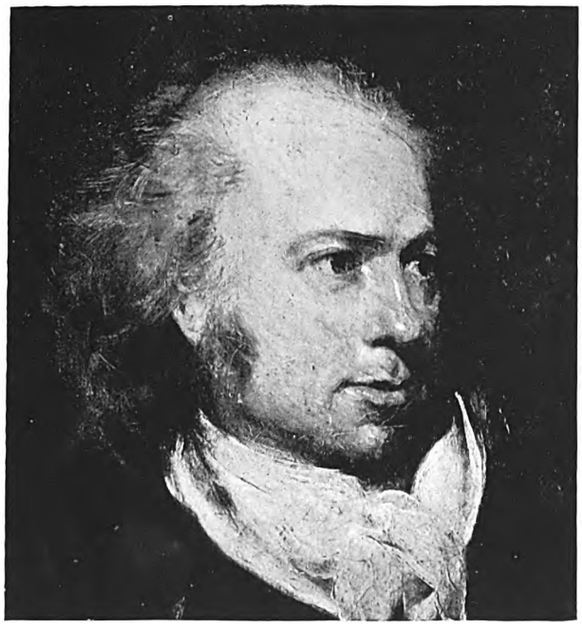
A—Portrait of a man, perhaps a self-portrait, here identified as by Sir Thomas Lawrence. Canvas, 43 cm. by 31.5 cm. (Mr. Bradford Perin)



B—Unidentified portrait, by Sir Thomas Lawrence. Detail. Canvas. (Kent and de Grey Collection, Wrest Park)

C—Lord Clanwilliam, by Sir Thomas Lawrence. Detail. Canvas, 76 cm. by 61 cm. (Bocher Sale, Paris, 1914)

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1632, in his villa at Florence; a smaller bronze version of the same group is in the Liechtenstein *Stadt-Palais* at Vienna, with a companion group of *Venus Chastising Cupid,* both signed and dated 1638.[2]

Francesco specialised in the making of equestrian portrait figures on a small scale, as Baldinucci tells us[3]:

> He made many statuettes of little horses, sometimes using models by his uncle (*i.e.*, Antonio Susini) or by Giovanni Bologna; and he made figures to go on them, with the portraits of people who asked for them. Of such works he sent a great quantity to Lombardy, to Germany, and to France, at high prices.

A fair number of these miniature equestrian portraits have survived; sometimes, as in an example in the Vienna Museum, the heads are detachable, so that the same figure could serve for more than one commission.[4]

The horse here illustrated for the first time shows us what Antonio Susini's model was like. I cannot trace any equestrian statuette in which the horse is exactly the same, but a rather similar type is to be seen in the portrait (probably by Francesco Susini) of the Archduke Leopold Wilhelm at Vienna.[5] The fact that this particular example is signed may possibly indicate that it was the type-model kept in the workshop, on which various seated figures could be tried.

So far as I know, this is the only bronze with an authentic signature of Antonio Susini. There are several signed bronzes by Francesco Susini; and both his contemporaries, Pietro Tacca and Adriaen de Vries, occasionally signed small equestrian figures. But any signed Italian bronze, even of the later Renaissance period, is a thing rare enough to deserve recording, and this horse may prove the means of identifying other figures with comparative certainty as Antonio Susini's work. ERIC MACLAGAN.

AN UNPUBLISHED LAWRENCE.—The photograph on PLATE A represents a portrait in oil which came under my notice a few weeks ago, shortly after it was acquired by Mr. Bradford Perin, himself an artist, who, when he came upon it in an obscure place of sale, was at once attracted to it simply as an example of good drawing. At the time of its discovery the background, now unpainted canvas having a fine grain, was covered with dark pigment. This, however, came away immediately under the hand of the cleaner, which, of course, indicated its freshness. At the same time a repair in the canvas, not too skilfully done, appeared; it is visible on the photograph over the sitter's right ear.

There was never any doubt of the picture being English, of the latter part of the eighteenth or the early part of the nineteenth century, and a comparison of it with the work of Lawrence during the early years of the nineteenth century convinces us that it is his work. The method of lighting, the tangle of steel-grey hair, the hard, square way in which the structure of the nose is indicated, the drawing of the mouth and even the scribbled indication of clothing about the neck, are all strong witnesses of authenticity. For the sake of comparison I have chosen a couple of Lawrence portraits very similarly treated. These are shown in PLATES B and C. It is worth while mentioning also Lawrence's portrait of Thomas Moore, the Irish poet, exhibited at the Victoria and Albert Museum in 1868, of which, however, I have seen only a photograph. It would be superfluous to describe these or to discuss the obvious points of similarity between them and the newly-discovered portrait.

At a first glance it might be supposed that the sketch as it now exists is a fragment of a larger work, but a certain nicety in the disposition of the brush-marks representing the coat and collar, in relationship to the rectangle of the canvas, makes it likelier that it is complete. There is a good deal of ground for the suspicion that it represents Lawrence himself. Undeniably the sitter has that steady, fixed look that all painters, except Madame Lebrun and one or two others, seem to adopt when engaged in the double task of painting and looking at their own faces. There is sufficient resemblance between this face and that of the self-portrait by Lawrence in the National Portrait Gallery to deepen the suspicion. On the other hand, we have to remember Sir Joshua's warning that artists frequently invest their sitters with their own "ugliness." Further, we have to note that if we are to accept the authenticity of a certain Lawrence self-portrait (again known to me only through a photograph in the Witt Library) which passed through Messrs. Sotheby's hands in 1918, showing the artist with a bald head at about thirty-five, approximately the age he would be when (about 1802-4) he must have painted Mr. Perin's picture, the theory falls to the ground—except, indeed, we suppose that Lawrence, exercising the artist's licence, gratified himself and deceived posterity by investing his head with the normal quantity of hair. R. R. TATLOCK.

[2] The best account of Francesco Susini and his work is to be found in Frau Dr. Tietze-Conrat's *Die Bronzen der fürstlich Lichtensteinschen Kunstkammer* (Vienna, 1918; a reprint from the *Kunsthistorisches Jahrbuch* of 1917). pp. 8 ff.

[3] *Op. cit.*, p. 378.

[4] The whole question of these *cavallini* and their use is very fully discussed by Professor Julius von Schlosser in his *Aus der Bildnerwerkstatt der Renaissance,* in the *Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses,* XXXI (Vienna, 1913-14), pp. 119 ff.

[5] Planiscig, *Kunsthistorisches Museum in Wien,* IV. *Die Bronze-Plastiken* (Vienna, 1924), No. 281. Von Schlosser, l.c., p. 125.

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REVIEWS

L'Orient et les Peintres de Venise. By F. GILLES DE LA TOURETTE. 192 pp. ill. + 16 pl. Paris. (Edouard Champion.) 20 frs.

The facts on which this essay is based are for the most part well known: there is small use of original documents, and the imposing bibliography is little more than the working library of any student of Venetian painting; but the sense of order and clarity of exposition which make French text-books a model to the world are well exemplified. Not that the author's knowledge is impeccable, however. For example, he apparently does not know that fragments still exist of Guariento's work in the Ducal Palace; that Gentile Bellini's' portrait of Mahommed II is now in the National Gallery; and that Herri Met du Bles has become almost a legendary figure. Similar lapses have bred errors in deduction. To suggest that Crivelli was influenced by Tura ignores the school of Padua; to attribute to Byzantine influence the representation of Christ and the Virgin on a larger scale than other figures in the same composition, argues unfamiliarity with other Primitive art; and to say that in his *Paradise* " Jacobello del Fiore semble avoir puisé directement au sein du formulaire grec " implies forgetfulness that here he copied Guariento. Such errors give the book some flavour of an academic thesis, only trustworthy within narrow limits; but within these limits the work is well done. First, the two streams of Oriental influence in Venice are distinguished: that of Byzantium from the ninth to the thirteenth century, based on tradition and fortified through commerce ; and that of its successor from the Islamic Mediterranean countries, primarily created and fostered by trade. Painting in Venice up to the middle of the fifteenth century is then examined; and the conclusion reached that both in spirit and method it is almost entirely based on Byzantine models, though hinting at a search for the dramatic expression attained fully elsewhere in Italy. Follows the rise of naturalism and humanism, and in the painters of the later fifteenth century the Oriental influence mainly consists in supplying picturesque detail and local colour. In this connection, the use made by Gentile Bellini and Carpaccio of Eastern types, architecture, and costume is elaborately analysed, and the extent considered to which their knowledge was personal or derived from books and engravings. The general conclusion is reached that, despite a profusion of Oriental detail, both painters held themselves free to invent and transform as suited their æsthetic aims. Next the " Great Venetians " are considered; and how in Titian, Tintoretto, and Paul Veronese, the search even for Oriental local colour slackens and is replaced by the use of nude figures and costumes of contemporary Venice. Finally, in a chapter which might well have been longer, the influence of China and Persia upon Venice is discussed, and the conclusion reached that signs thereof are to be found in Jacopo Bellini's drawings and certain works by Crivelli. Wisely, however, similarities are not treated as proofs, and in the patient investigation of this special problem the author has material for another book.

W. G. C.

Oriental Forerunners of Byzantine Painting. By JAMES HENRY BREASTED. 102 pp. ill. + 23 pl. (4 in col.) + 2 maps. (Oriental Institute Publications. Vol. I.) (University of Chicago.) $4.

The title of this book suggests a work of some importance to both Byzantine and general art students, but it promises more than it performs. The discovery of the lost city, or rather ancient stronghold of Dura and of the frescoes on its walls, may prove to be of great interest, but until we get the results of the research which has now been going on for some years we cannot say anything definite about it. Mr. Breasted spent only one single day in the place and during that single day he made his notes, took his photographs, and departed. This flying visit resulted in the present book. The greater part of it is given up to describing the somewhat romantic circumstances under which Mr. Breasted was called upon to investigate the discovery, and sounding the praises of British army hospitality. There is also a good deal about the history of Dura. The illustrations are well reproduced, but are mostly of the different cars in which Mr. Breasted travelled and the places through which Mr. Breasted passed. Those in colour of the frescoes are untrustworthy, as Mr. Breasted coloured them himself a long time after he left Dura. While actually discussing the frescoes in question, the writer is not convincing nor does he give us enough material to enable us to form an opinion for ourselves. When comparing the frescoes with the remains of a Roman painting at Dura, Mr. Breasted makes a serious mistake in identifying the composition of the frescoes with that of the Ravenna mosaic of the Empress Theodora, for in fact while the Roman painting and Ravenna mosaic are on practically the same basis, viz., the principle of the square and rectangle of the medial section of the base, and the grouping of the figures is the same in both, the arrangement of the Dura frescoes is in a straight line, the only concern of the artist being to range his figures in a way suitable to the family hierarchy and the duties of the attendants.

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We wish Mr. Breasted had had a little more patience and had waited for the research undertaken since the war to be finished, in which case his discoveries, notes and photographs might have been much more useful. S. P.

Hans Holbein des J. Zeichnungen. Ausgewählt und eingeleitet von CURT GLASER. ii + 36 pp., 86 pl. Basel (Benno Schwabe and Co.). 20 Sw. fr.

Intended for "the laity," this book, with its skilfully chosen and well reproduced selection of drawings of all periods in the master's career, provides an epitome of Holbein's achievement as a draughtsman which it would be hard to surpass. It shows him as an illustrator, a designer of stained glass and decorated façades, and of cups, jewels, and other small objects which his fertile fancy enriched with ingenious devices. It shows him also as a master of religious art, designing in his early days pictures of the Virgin and the Saints, and scenes from the Passion. It shows him also as a supreme master of portrait drawing, a side of his achievement which in this country is apt to be too exclusively appreciated. The study of such a volume as this, more easily accessible than the expensive and incomparably finer publication edited by Professor Ganz, should do much to correct a one-sided recognition of Holbein's versatile genius. The plates are as good as half-tone illustrations on shiny paper can possibly be. It is a process which gives excellent results in rendering the effect of a black drawing on a tinted ground, and many of these illustrations are printed over tints skilfully varied to suit the particular subjects. Fifty-six are from drawings at Basle, thirteen from portraits at Windsor, while the remaining seventeen are chosen from London, Paris, and various German museums. The commentary by Professor Glaser, keeping strictly to the point and dealing with Holbein almost exclusively as a draughtsman, displays the scholarly judgment and clear, concise style which we have learned to expect from the officials of the Berlin-Kupferstichkabinett. Unobtrusively, but perhaps in conscious reaction against the adoption of Holbein as either a Swiss or an English artist, the author lays stress on the persistent influence throughout his life of his Augsburg descent and training. The introduction attempts nothing in the way of original research, but gives, in addition to the brief biographical facts that are required, much valuable criticism and explanation of the drawings. C. D.

Peter Vischers Sebaldusgrab in Nürnberg. By ADOLF FEULNER. 46 pp. + 41 pl. Munich. (R. Piper.)

There is an added interest to works of art which lie in the borderland between two great periods and the Shrine of St. Sebald—or the Sebaldusgrab, to use its traditional name—with its wealth of Renaissance ornament overflowing the Gothic framework is rightly to be considered as one of the most famous of those works conceived in one spirit and carried out in another. How much of this great masterpiece of technical skill is from the hand of Peter Vischer the elder, and how much is by his sons Peter the younger and Hermann will probably never be settled with any certainty.

Towards the close of the fifteenth century it was found necessary to protect the silver gilt chasse, made in 1397 to hold the precious relics of the saint, in a great shrine. In 1488 Peter Vischer produced a design which is still preserved in the Vienna Academy—a design which is typically Gothic in feeling. Probably through lack of funds the work was not begun until 1507. In 1508 the east side of the pedestal with its well-known statuette of the artist in his working clothes, holding a hammer and chisel, was finished, and the following year saw the completion of the west side with the figure of St. Sebald. These two parts are each made in a single casting and are dated and inscribed as being the work of the father. While Peter Vischer was making certain of the figures for the Maximilian tomb at Innsbruck there was a cessation of the work, but it was again taken up in 1514 and was finished in 1519.

In its completed form the great shrine bears but a slight resemblance to the sketch of 1488. The construction is still Gothic but the decoration shows the influence of the Venetian Renaissance, of Antonio and Tullio Lombardi; the figures of the Apostles, from being *Gewandfiguren* as are those on Vischer's tomb of 1495 for Archbishop Ernst at Magdeburg, have freed themselves from the earlier restraint and the problem has become one rather of the modelling of the figure under the drapery. It is recorded that Hermann Vischer, who died in 1517 at the early age of thirty-three and is known to have visited Italy, made the figure of St. Bartholomew, and Dr. Feulner is in agreement with other critics in ascribing to the younger Peter the majority of the other Apostle figures. To this latter artist he would also give many of the smaller figures which are scattered over the whole shrine—above all, the children playing musical instruments or romping with dogs—and possibly some of the figures in the singularly beautiful reliefs which surround the base on which the chasse rests.

This excellent and well-illustrated book is perhaps of more interest to English readers in view of the fact that there is a good cast of the whole shrine in the Victoria and Albert Museum.

There is a small error in the bibliography at

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the end of the book; Weizsäcker's article on Hermann's sketches for the Shrine appeared in the " Prussian Jahrbuch " in 1891, p. 50 and not in 1900, p. 299. R. P. B.

Archæological Researches at the Citadel of Cairo. By K. A. C. CRESWELL. 78 pp. + 30 pl. (Extrait du Bulletin de l'Institut Français d'Archéologie Orientale, T. xxiii.) (Quaritch.)

In this book Mr. Creswell records with great thoroughness and learning the results of his researches in one of the most important mediæval fortresses of the East. The great citadel that dominates Cairo was begun by Saladin in 1176 as a consequence of his experience of fortress warfare in Syria and Palestine. When first built it represented the last word in military science, but with the invention of gunpowder it ceased to be impregnable, as it was commanded by the neighbouring Muqattam Hills. The author attributes the thickening of a certain massive wall to " a man afraid of artillery," and hence to one of the last Sultans, thus obtaining an approximate date. This is typical of his deductive method, but for the most part he relies upon an extraordinarily minute analysis of the vast fabric that he describes. His work was limited to the northern enclosure, and of the southern enclosure he merely observes that " everything remains to be done." Yet so extensive is the Citadel that his researches represent a considerable undertaking. Two thousand cubic metres of debris were removed, under his direction and at the cost of the Committee that deals with Arab monuments in Egypt; but still more remarkable is his own effort in preparing eight sheets of accurately surveyed plans of the walls and towers, together with a lengthy description and a series of fine photographs, admirably reproduced on collotype plates. His labours involved some discomfort, for his inquiring mind led him to crawl along galleries blocked with debris almost to the ceiling and infested with bats. Many such passages and chambers are now permanently cleared, so that a visitor to Cairo will be able to study the fortress in a way that was impossible two years ago. Mr. Creswell made important discoveries in the course of his work. He acknowledges his indebtedness to M. Casanova's previous study of this subject, and also to the British military authorities for permission to enter the building, which is in their occupation as barracks. It appears that he has prevented projected alterations to the fabric, which has suffered severely in the past from Turkish governors and even from the sometimes ill-directed schemes of our own garrison. M. S. B.

Kantharos: Studies in Dionysiac and Kindred Cult. By G. W. ELDERKIN. 236 pp. + 10 pl. (Humphrey Milford; Princeton University Press.) 52s. 6d.

As one of the Princeton monographs in art and archæology this work is rather outside its proper sphere. Out of forty-one short studies only five (Nos.1-4, 6) deal even remotely with artistic or archæological subjects, and one is vaguely architectural (No. 10). The remainder combine philology with the study of ancient religions, and might better be described as " hermeneutic." The profit to be derived for the art-critic or archæologist is consequently small.

Mr. Elderkin sets before us the ramifications of a learned mind. Starting from a consideration of the well-known Laconian grave reliefs, of which the best is now in Berlin, he leads us into a labyrinth of conjecture and guesswork, which is based on dangerous etymologies and unconvincing religious coincidence. We leap from one conjecture to another into a nightmare world where Titan and Satan are " lunatic deities," where modern German-folk sayings enshrine the Egyptian cults of German ancestors of the fourth century A.D., and where " the name of Cæsar is theophoric "—to give only a few of the horrors. It is a warning to the archæologist who will not leave his study and do a little honest digging.

But we can clutch at a few straws. An interesting note on the Erechtheium suggests that there is an allusion in Aristophanes to the restriction of the plan of the building as conceived by Pericles (or Doerpfeld!). But the pity is that there is all too little evidence to show that it was Pericles who planned it, and quite a lot to suggest that it was entirely the work of his rivals!

The author is, however, on firm ground in emphasizing the importance of the symbolism of the Laconian stelæ. The persistent wine-cups and the recurrent snakes are clearly significant. They have never yet been adequately explained. Nor, we must confess, are they explained here. The wine-cup is not really inconsistent with Spartan abstemiousness, as the author seems to think, for excavations at Sparta have shown beyond dispute that Oriental luxury in Spartan life continued down to 550 B.C., which is approximately the date of the reliefs. Still the cups must mean something, and the suggestion that they refer to some Oriental or Dionysiac cult of immortality is not without basis. His further view, that the seated figures are the judges of the underworld, the snakes Orphic incarnations of the human soul, and the smaller figures the deceased, is less cogent. The author sees too much Oriental influence in the reliefs, and introduces Etruscan, Lydian, and Hittite parallels where a slight influence from Ionian Hellenic art (which again we know well from the Spartan excava-

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tions) should have been sufficient to explain as normal what he finds so odd.

As an elegant example of good typography and binding the book deserves the highest praise. S. CASSON.

The Dictionary of English Furniture from the Middle Ages to the Late Georgian Period. By PERCY MACQUOID and RALPH EDWARDS. With a general introduction by H. Avray Tipping. Volume I (A-Ch.).

Until some twenty years ago interest in the subject of English furniture was practically non-existent. A blind ignorance on the subject prevailed. The name of Chippendale was known because he had published a book of designs in the mid-eighteenth century. But so deep was public indifference that in the nineteenth century it was a common practice to consign to the garrets examples of English furniture inherited perhaps through many generations and replace them by specimens of modern or foreign workmanship.

The movement which slowly awakened the English people to an interest in their own possessions was heralded by Mr. Percy Macquoid's *History of English Furniture,* which about twenty years ago first opened the eyes not only of this nation but of the civilized world to the great merits of our English cabinet-makers. It began to be realized for the first time that much of the finest furniture in the country houses of England, hitherto often vaguely regarded as foreign, was in reality of undoubted English workmanship and comparable in technical excellence to the finest achievements of continental craftsmen.

A parallel movement, slowly developing, carried this knowledge further. It was in the pages of *Country Life* that the historic houses of England began, week after week, to be described and illustrated. Commencing at first with gardens and the structure of the building and later embracing interiors and furniture, this ambitious journal in course of time has performed a great public service and helped to dissipate the cloud of ignorance which for so long had enveloped the subject of English furniture and decoration.

The latest enterprise of *Country Life* has been to publish a Dictionary of English Furniture, the first volume of which has just been issued. This is the beginning of a work of immense ambition and labour. In such an undertaking a vast amount of knowledge and research is required, and the enormous expense of production could only be undertaken by some public-spirited man or body of men combining enthusiasm with almost unlimited resources. That *Country Life* possesses all these qualities we must be thankful. The first volume of the Dictionary, covering the ground from A—Ch, is compiled by Mr. Percy Macquoid and Mr. Ralph Edwards with a general Introduction by Mr. H. Avray Tipping. Other technical advisers contribute special articles. The work, from beginning to end, is embellished with hundreds of illustrations, possessing in themselves the greatest value and interest. Descriptive notes accompanying the plates render them of particular usefulness from the point of view of reference, thus avoiding the confusion which is often met with in referring from text to plates.

Space will not allow of detailed reference to the many subjects discussed in this volume, but it is of importance to draw attention to a few points wherein this work stands apart from other publications on English Furniture hitherto issued in this country. The period covered extends from the middle ages to the beginning of the nineteenth century. Thus it is possible in a short space to follow the evolution of types from the earliest times to the eve of the Victorian period. In the text all sources of information are examined and both scholarship and technical knowledge are displayed. The names of cabinet-makers hitherto unknown and biographical details relating to their careers are for the first time made public. It might, perhaps, be remarked that in the treatment of different subjects a certain lack of proportion is sometimes found, as in the case of barometers to which some ten pages and twenty-five illustrations are devoted. Experience, however, will no doubt avoid, in later volumes, slight inconsistencies of this nature. O. B.

Jahrbuch der Asiatischen Kunst. Edited by G. BIERMANN. 273 pp. + 140 pl. (1 in col.). (Klinkhardt und Biermann.) Leipzig.

This well edited book covers the whole field of activity in old Oriental art, and gives us not only valuable results of the latest research, but also authoritative and trustworthy criticism. To show its importance it will be enough to mention the subject matter and names of contributors. Thus J. Strzygowski contributes a well-reasoned article on Asiatic art and a reasoned and critical essay on A. Eisen's "Great Chalice of Antioch." Indian art takes up the greater part of the book with the following articles: "Costumes and Fashion in Indian Art" by Stella Kramrisch, "A New Page in Earlier Indian Art" by O. G. Gangoly, "Buddhist Madonnas" by Melanie Stiasny, "Types in Indo-Eastasiatic Art," and "Religious and Grotesque in Indian Art."

About Chinese art are "Basic Forms of Chinese Art" by Zóltan von Takács, "Comparative Studies of Japanese and Chinese Painting" by W. Cohn, "Iron Pagodas in China"

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by E. Boerschmann. Persian and, in general, Islamic art is treated in " Turkish Fountains in Constantinople " by H. Glück, " Sources of Osmanish Art History " by F. Babinger, " Fragments of an Old Persian Tapestry " by E. Diez; there is also an article on dated Persian *faïence*. Friedrich Sarre contributes a very well argued article on Egyptian tapestry.

It is barely possible to review this book to the extent it deserves, as it would mean dealing with every contribution separately. It will prove indispensable to students of Oriental art.

LETTERS

ST. PAUL'S AND THE QUEEN VICTORIA STATUE.

SIR,—There was never the least doubt that any sum required to strengthen the stonework of St. Paul's would be quickly and eagerly subscribed from a thousand pockets, rich and poor. As an indication of the reverence with which the citizens of London regard the edifice, this is extremely impressive. To many readers of your journal, St. Paul's appeals primarily as a work of art, and those who react to it in that sense must have wondered at the enthusiasm of a community quite willing to allow Wren's smaller City churches, some of which are hardly less remarkable as designs, to perish.

The proposal to replace the Queen Victoria statue in Westminster Palace by a war memorial, has caused an outburst of indignant protest, and there has been a great number of letters to editors on the subject. The same phenomenon mentioned in the preceding paragraph is apparent in this case. It might seem that every conceivable reason for and against the change has been offered. And yet, as far as I have noticed up to the time of writing, not one word has been said about the relative artistic value of the two works of art. Perhaps the Royal memorial should not be retained or replaced on that ground alone, but one would really have thought that that aspect of the question would have been kept in the foreground.

Yours faithfully,

GEORGES JANTON.

[It will save those of us who sympathize with M. Janton's attitude to this sort of question a good deal of vexation if we bear in mind that, in fact, only a small proportion of the members of any modern community continue to use art as a source of genuine pleasure. But it is still considered highly respectable to " take an interest in art." So it is inevitable that the Great Majority should appease its conscience by crowning with laurels anything known to have a reputation among the artistic. Oftenest the laurels get on to the wrong heads, but when they are put over the dome of St. Paul's we can afford to dispense with any form of psycho-analysis and swell the noise of general applause with the weak and rather muffled sound of our united voices.—EDITOR.]

" SOME LITTLE KNOWN WORKS BY TITIAN."

SIR,—With reference to my tentative suggestion that in painting " The Three Ages of Man " Titian may possibly have been inspired by the passage in the 1st Canto of the " Inferno " relating to the *tre fiere*, I fail to see how Mr. Norton Howe's reference to the animals depicted in the National Gallery, " Bacchus and Ariadne," gets us " any forrader." He is surely wrong in calling the two beasts harnessed to the chariot of Bacchus, " cheetahs." To me they appear to be just ordinary leopards—perhaps a trifle more upstanding in their pose than is usual.

The leopard, or panther, was, of course, sacred to Bacchus.

The cheetah, or hunting leopard of India, is a very different type of cat, both in build and colouration. He is more of a greyhound build, lithe and slender, and his colour scheme is much lighter than that of the ordinary leopard. To quote from the description of a specimen recently at the London Zoo, " cat-like as it is, this animal differs from the true cats by possessing only partly retractile claws, whilst the slim body, small head and long legs, will not escape notice."

Dante's " lonza " is described as " leggiera e presta molto " as " di pel maculato . . . coperta," both apt terms wherewith to describe a cheetah. I certainly have seen animals very closely resembling the true cheetah on pictures and " cassone " fronts of the Florentine school, and there can be very little doubt that both Dante and Titian had seen specimens. I agree, however, that in the " Three Ages of Man " the animal's head painted under the youth's head is rather of a canine than a feline type, and although the cheetah, of all the cats, comes nearest in physical attributes to the dog, it may well be that Titian intended this head to represent some totally different animal. That I was disposed to underrate his powers as an animal painter is further shown by a reference to the interesting interchange of letters, in June, 1532, between Benedetto Agnello and the Duke Federico Gonzaga, regarding " uno animale molto strano," recently arrived at Venice on the galleys " tornate de Alexandria." Titian had promised to make a sketch of the strange beast—which turns out to be a species of gazelle or antelope—and the Duke is finally gratified by the receipt from the faithful Agnello of the " retratto dell animale di che le scrissi." (See the Appendix to Vol. I of Crowe and Cavalcaselle's " Life of Titian.")

May I, in conclusion, venture to put forward another hypothesis, viz.: that the three portraits in the " Three Ages of Man " are those of Pope Paul III, the Cardinal Farnese and Ottavio Farnese. Compare the large unfinished picture of the three in the Naples Gallery.

I am,

Yours obediently,

ERNEST LESSER.

[*This correspondence is now closed.*—EDITOR.]

A CUYP AT THE BURLINGTON FINE ARTS CLUB.

SIR,—With reference to your notice of the current exhibition of pictures at the Burlington Fine Arts Club, it may be worth record that the source of the small landscape courageously attributed to Cuyp (No. 27), is the large picture in the Ferdinand Rothschild Collection at Waddesdon—a fine work. De Groot catalogues it No. 226, without size or description.

Yours faithfully,

C. H. COLLINS BAKER.

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MR. CYRIL ANDRADE, Art Expert, wishes to intimate to county families of Great Britain, and private owners of objects of art, that having recently returned from a trip to America, he now finds himself in touch with many of the leading Collectors, from whom he has authority to purchase to any amount collections or single specimens of Objets d'Art, including Early Dutch, French, and English Paintings on wood or canvas; also collections of Old Coloured Prints, 16th and 17th Century Tapestries, Armour, Weapons, and Ceramics.

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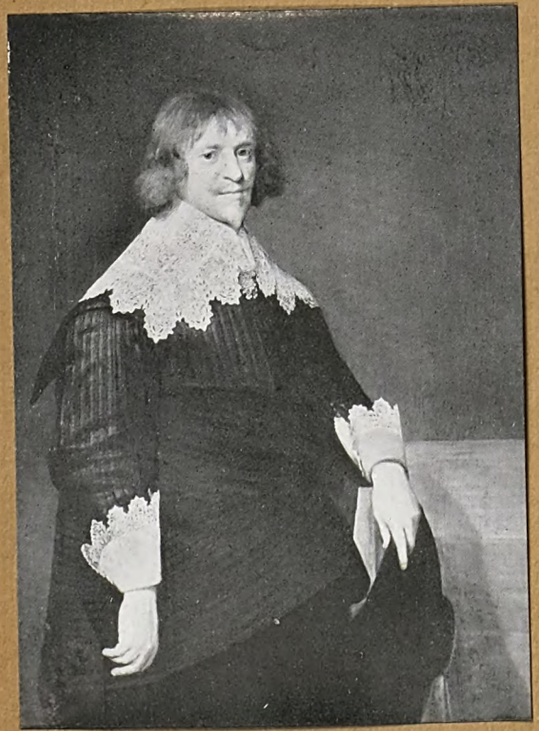

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Christ in Glory, here identified as by Donatello. Marble relief. Length 66 cm.

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EDITORIAL: *A thorn in our flesh*

THE Germans are outdoing us in the matter of art publications; there are practically no young English art scholars nowadays; the most recent acquisitions in our public galleries are the dullest and least important; the provincial galleries and museums are in bad hands and have gone to the dogs; prices are so high that only millionaires can now form decent collections; America is buying us out, lock, stock and barrel; the dealers are sorry rogues; the attributions of our pictures are a disgrace to us; English newspaper criticism is degenerate; nobody looks any more at works of art simply for their artistic value; the public are set against the best modern art; our war memorials are disgusting, and our other public sculptures just as bad; St. Paul's will fall down to-morrow at nine o'clock, and this is not an artistic age.

How terribly familiar such plaints have become, and how seldom we now hear, as of old, expressions of satisfaction with the state of Venice, every reader, be he scholar, critic, collector or dealer, surely knows. The question is whether such allegations ought to be taken, as they are certainly frequently taken, seriously. If they are true, do they represent a lethal disease or merely a superficial group of unconnected symptoms? Are they due to anything more alarming than a particularly persistent group mood? Allowing for the human habit of exaggerating the importance of a new idea, it seems only too certain that some of them have a certain basis of truth, and it may be worth considering whether there is any known or discoverable treatment—clearly there can be no panacea—for such a varied assortment of headaches and backaches and stomachaches. Neither a reliable diagnosis nor a cure can be arrived at over an editor's table. Only a person who had acted as a cog in every one of the groaning machines affected could be qualified to deal with the case. No one has done so; and that leads us directly to at least one important cause of our troubles.

In the years that stretch back into the memory beyond the war and disappear into what now seems a paradise of profitable ease, the art world was a different phenomenon, and perhaps the chief difference was that the scholar, the critic, the collector, and the dealer communicated freely with one another in a common language. Their interests were never the same, but were sufficiently involved with each other to create a certain bond and to promote continual intercourse.

All this has now been altered, chiefly, as we submit, on account of the great reduction in the number of well-informed collectors. For the most part the great collections of the nineteenth century were formed by wealthy men who made a serious, sometimes a profound, study of art. Their acquisitions represented knowledge and love, though no doubt a certain social or intellectual prestige was acquired as well. This understanding of the subject on the part of collectors acted as a very salutary check, both on dealer and critic. No dealer who wished to save himself from ruination could attempt in ignorance to lay down the law about attributions and such matters. He simply had to understand his own wares, because his customers understood them, and attributions were generally arrived at by a process of comparison and discussion. Critics, in the same way, could not rush into print without taking proper trouble to make sure of their facts and of the best available opinions.

Now, more especially since the war, this type of collector has ceased to be nearly so active, and many collections have been broken up and sold because of the redistribution of wealth that came about as a result of international affairs. All sorts of people, who have neither the time, the training, nor the taste to take their places as collectors in the old sense, have found it possible to pay the huge prices demanded for old masters, and a new sort of picture-owner has come into existence. The dealer has no longer the scholarly support of those who once frequented his premises, and consequently mistakes become more frequent and matter less; and there is more opportunity for deception on the part of the wretched minority of dishonest dealers. In this atmosphere the foreign "expert adviser," the go-between, the quassi-dealer, has come into his own. Dr. Jekyll dines with my lord and notices a certain gap on my lord's wall which can be perfectly and profitably filled by Mr. Hyde. This ubiquitous double figure has sometimes acted quite openly, to dealer on one side and to collector on the other. He has taken his percentage either from the dealer or from the collector, not from both, and if he has had a profit from the dealer he has confessed it to the collector, large sums of money having been acquired in this way without the laying out of any capital. But more frequently the agent lets not his left hand know what his right hand doeth. The dealer knows his friend to be a dealer, but the collector does not.

The consequence of this is that buying and selling pictures have become a business that must be carried on in secret. Old master exhibi-

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tions cease to fulfil any profitable purpose. On the contrary, they do harm. Further, this secrecy is liked by a certain new type of collector, who does not want Tom, Dick, and Harry to have seen his pictures in Bond Street, to know their market value and attributions. He prefers to give the impression that he has "picked them up" astutely in some quiet corner—for none is so proud of his taste and skill as the man who has neither.

Now how has the art scholar adjusted himself to this environment. He has heard many unpleasant stories about the sort of thing that has been going on, and this has given him a distaste for the idea of dealing in works of art. In that mood a good many scholars have tended to "cold-shoulder" the open dealer, but have compromised by fraternizing with the secret agent. This has undoubtedly done harm. We do not suggest that it is the cause of all the ills we have mentioned, but we think it contributes to them, and that it can be removed. If we may suggest it, especially to some of our museum friends, there is not quite so good a case for strengthening the barrier between museum and shop, already so strong in England, as may appear. The open dealers are carrying on a legitimate, ancient, respectable, and inevitable business. Let us help those of them who wish to make it more so. Among dealers, as among scholars, there are all kinds of men. Let the best men, in spite of their respective callings, come together a little more. If the scholar would do so he would be shown far more of the important and curious works of art that at present change hands behind closed doors; the dealer would improve his knowledge and raise the standard of his goods; the collector would be given greater confidence; public interest would be stimulated by a return to the excellent system of old master exhibitions, and the critic would return to criticism and stop writing advertisements.

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A NEWLY DISCOVERED BAS-RELIEF BY DONATELLO

BY WILHELM VON BODE

DURING 1924 I became acquainted with an unusual number of most interesting and hitherto unknown works by Donatello, which I either saw in private collections or when they were submitted to me for examination in Berlin. I desire to direct attention to at least one of them before it disappears into some Transatlantic collection. The finest piece of all—although the most modest in point of size—is entirely from the artist's own chisel and is remarkable also for its unique subject. As may be seen from the illustration on our Frontispiece, it is a marble in low relief, probably intended for a lunette to be placed above the door of a large tabernacle. The length is hardly twenty-six inches. The subject is a representation of *Christ in Glory* in the clouds surrounded by angels, and of a young man and his wife in adoration whose heads appear below, just over the horizontal edge of the lunette.

The very unusual representation of the Redeemer as a nude figure, draped merely around the loins, accompanied by an angel gathering the blood from the Lord's wounds in a chalice, appears in an early painting by Giovanni Bellini in the National Gallery, and also in a smaller panel very much like it in the Louvre, both showing the Redeemer standing on a terrace before a wide landscape. Then there is a relief by one of Donatello's pupils in the Academy at Mantua representing Christ in a similar attitude, letting the blood flow from the wound in his hand into the chalice; on either side there is an angel holding the cross and the spear.

Donatello's own more imaginative version of the subject is that of a vision appearing in the clouds to the two devotees looking up in prayer. The clouds are arranged in a naïve manner, just as they would appear seen from the earth, and look somewhat like layers of slaty rock amongst which, however, the angels surrounding and worshipping the Lord float about freely as though in the ether. Whilst one angel on the left gathers the blood from the wound in Christ's right hand into the chalice, several others hovering around Him, hold the conch-shaped niche which the artist seems to have conceived as formed by clouds gathered together, according to his idea of cloud formation. So, at least, we may infer from the similar appearance of the niche to be found in the relief representing the *Assumption of the Virgin* [PLATE II, c] on the Brancacci tomb in S. Angelo a Nilo in Naples. Whilst the three

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B—Madonna in the Clouds, by Donatello. Marble relief, about 60 cm. square. (Museum of Fine Arts, Boston, U.S.A.)

C—The Assumption of the Virgin, by Donatello. Marble relief, 66 cm. by 86.3 cm. (Brancacci Tomb, Church of S. Angelo a Nilo, Naples)

Plate II. A newly discovered Bas-Relief by Donatello

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A—Two women, Amor and a Warrior. Fol. 58, No. 76; 27.5 cm. by 18.7 cm.

B—The Sacrifice of Iphigenia (?). Fol. 32, No. 39.

Plate I. Two unfamiliar Albums of Tiepolo sketches

D—St. Peter receiving the Key, by Donatello. Marble relief. (Victoria and Albert Museum)

Plate III. A newly discovered Bas-Relief by Donatello

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angels on the left of our lunette are symmetrically arranged in an attitude suggestive of floating, the corresponding angels on the right are shown in more varied attitudes; and wherever there is a gap between the clouds we see an angel's head appearing. As an antithesis to the restless movement of these figures two angels standing tranquilly erect and looking devoutly up to the Lord are placed in either corner; their vertical posture, corresponding to that of the Redeemer in the middle, is chosen deliberately to contrast with the horizontal position of the soaring angels who seem to part the clouds as swimmers might.

This otherwise unusual arrangement of the scene in the clouds is entirely peculiar to Donatello during the second half of the fourteen-twenties. In PLATES I and II we see three evidently contemporary marble reliefs of moderate size and from the master's own chisel. These we may date about 1427, the year attested for the *Assumption* relief on the Brancacci tomb before mentioned—we find the same way of arranging these religious motives in the " sky " repeated in rather attractive variations, and the same sort of setting is also distinctly re-echoed in the *Charge to Peter* [PLATE III, D] in the Victoria and Albert Museum, which is of hardly later date. It is, as it were, a peculiar " cloudland " invented by the artist at that time for his religious subjects. In the relief of the *Assumption of the Virgin,* at Naples, the celestial setting was demanded by the subject. Here the angels accompanying the Virgin in ecstatic ascent are disposed more symmetrically; they soar before a sea of clouds, having in this case a soft and mossy texture, and, again, gathering together within a niche behind the Holy Virgin. The carving of another marble work representing the *Madonna and Child* [PLATE II, B] borne in — or rather seated firmly and heavily on—the clouds, belonging to the Quincy Shaw Collection, now in the museum at Boston, has a still lower relief. Here the quite unusual cloud-scheme seems to have been suggested to the artist merely by the *Assumption* relief. For it appears likely on account of the style in general and the fact that the Boston *Madonna* comes from Pisa, where Donatello was occupied for quite a time in carving the great tombs in company with Michelozzo, that both reliefs were wrought at about the same time. In the Boston *Madonna* the impressive full figure of the Virgin is the true essence of the composition; the master's intention was to represent her as the " Queen of Heaven," and therefore he transfers her into the clouds, places the Child in her lap, and a number of fluttering angels around her who merely serve to enhance the grandeur of the Madonna's presence. But here the Virgin is seated on the rather unobtrusive clouds which are pushed apart by a pair of larger angels above. The figure of Christ in the *Charge to Peter* [PLATE III D] in the Victoria and Albert Museum, appearing to the disciples assembled in the foreground below, is, again, seated before a niche-shaped mass of clouds and is accompanied on either side by two angels.

All these works are by the master's own hand, and the shallowness of their relief does not suggest that they were hewn out of the marble by vigorous blows of the chisel, but rather that they were carved into it by cutting and scraping. They are carried out in the kind of low relief peculiar to Donatello from the beginning, as we may infer from his relief representing *St. George slaying the Dragon,* below the famous statue of the Saint at Florence, and which still persists in his Roman works of 1432 and 1433, viz., the marble ciborium at St. Peter's and the relief of the *Charge to Peter* mentioned above. Only here, at Rome, under the influence of classical Roman art, the master became a convert to high relief, as shown by his *Annunciation* at Sta. Croce and the angel reliefs adorning the two pulpits.

Amongst these earlier pieces of marble carried out in pictorial low relief and covering a period of almost two decades, the lunette representing the *Christ in Glory* seems to be one of the latest, and we may hardly date it earlier than 1430. The surface of all its figures, with the sole exception of a few unimportant supplementary ones in the background of the clouds, is kept on the same level, but still they are brought into comparative prominence by the shadows of the angular, rock-shaped clouds. By arranging these in horizontal layers, intensified by deep shadows, the artist emphasizes the contrast between the angels floating in the same direction and the erect figures of the Redeemer and the two angels in the corners, and thus enhances their statuesque effect. Owing to this wealth of contrast this relief is one of Donatello's most *mouvementé* and piquant compositions; its intrinsic value, however, is due to the fact that, at the same time, the artist succeeds in producing a grand and harmonious impression.

For design and modelling, for anatomical precision and delicate rendering of the surface of the body, and, also, for the beauty of the drapery, there is hardly a work of this early period—and certainly none amongst Donatello's marble reliefs—to equal this lunette. This applies particularly to the figure of the Redeemer: there is no other figure from the master's chisel surpassing it in sublimity of

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sentiment, in expressiveness and in nobility of attitude; at the same time there is hardly another in which Donatello has carried the rendering of the human frame, the detailed treatment of the muscular and cutaneous textures, the tasteful arrangement of the drapery and the beautiful modelling of the rich folds, to so high a pitch of refinement without the slightest detriment to the grandeur and distinction of the general appearance of the whole. Incidentally, the figure of Christ in the almost contemporary relief of the *Flagellation* in the Berlin Museum is, so far as expression goes, rather akin to that of the Redeemer in the lunette. The angels, too, are masterly in conception and of exquisite finish in the presentation of movement, shape and drapery; their features show a certain uniformity of type owing to their small size, a trait usually met with in Donatello's angels.

In Germany, where the *Mercy Seat* (i.e., The Eternal Father, supporting the crucified Christ, with the dove hovering above), towards the end of the fourteenth century had been superseded by the *Pietà* (i.e., the Mother of God holding the inanimate body of the Son on her lap), the latter subject was frequently used and was always represented by groups in the round. These deeply impressed Italy as well, and spread over the entire Venetian territory; but still the German rendering was not adopted, the Italian artists representing the *Pietà* solely in relief or in painting. Here, again, Donatello led the way. His relief showing the Holy Body either between the Virgin and St. John or between two angels (the finest specimen of this type is in the Victoria and Albert Museum) became the model for the representations of the *Pietà* in painting and in relief during the whole of the Quattrocento. At the same time Donatello created an entirely new and unique type shown in our lunette, by representing Christ resurrected as the Redeemer in Glory in the Heavens, a counterpart, as it were, to the Transfiguration on Mount Tabor, before the Crucifixion—a creation so suggestive, grand and profound in its sentiment, and yet so truly original that nobody dared to imitate the master's example.

Our lunette has another feature also quite unique in its way, not only amongst Donatello's own achievements but also in the entire Florentine sculpture of the Quattrocento. This is the introduction of the figures of the donors, a motive very much in vogue in the pictorial art of that time, especially in fresco painting. In Masaccio's splendid fresco of the *Trinity* at Sta. Maria Novella, we already find an example in which the two donors are kneeling on either side of the arch. They are represented in life-size, just like the figures of the Trinity inside the niche. Incidentally, the idea of this niche was suggested by Donatello who had shown the example to his young fellow-countryman immediately before by his marble niche at Or San Michele, designed for the bronze statue of St. Louis and wrought by Michelozzo in 1423.

To revert to our lunette—Donatello introduces the two donors into the composition in an entirely different and extremely original and delicate way. The young husband on the left and the young wife on the right, whose heads and shoulders alone appear near the angels standing erect in either corner, seem to emerge from below into the celestial regions, looking up devoutly to the Redeemer, their hands folded over their breasts as in prayer. Thus the whole representation is still further denoted as a vision. Although the two portraits, according to their place immediately in the foreground, are larger than even the figure of the Redeemer, the artist has nevertheless contrived to subordinate them to the sacred apparition by keeping the relief of the two heads, and likewise that of the clouds behind them, extremely flat. At the same time the master, in consideration of the religious motive and the visionary form of its conception, refrained from individualizing the two portraits in the acute manner we find, for instance, in his busts of Niccolò Uzzano and Ludovico Gonzaga; that of the lady especially, whose head is veiled, only allowing us to see the somewhat blank features, is rendered in so conventional a way that we might almost take her for some Saint if she were not clearly defined as a donor by her attitude. But there certainly can be no mistake about the fine, characteristic head of the young man whose clean-shaven, vigorous features are obviously meant to be a portrait—even not allowing for the fact that he wears the Florentine dress of the period. His handsome profile, raised in expressive emotion, is beautifully modelled, especially the strong neck and the short, rush-like hair.

Thus this relief, apart from being highly remarkable for its subject, is in point of artistic merit, one of the master's most perfect creations. It is most profoundly conceived and most thoughtfully devised in every respect, and it is finished with uncommon care and refinement. In a word, the lunette is a splendid revelation of Donatello's genius, showing us the master's strikingly original solution of a self-imposed and surprisingly novel problem carried out with the utmost mental concentration and expressed with the utmost delicacy.

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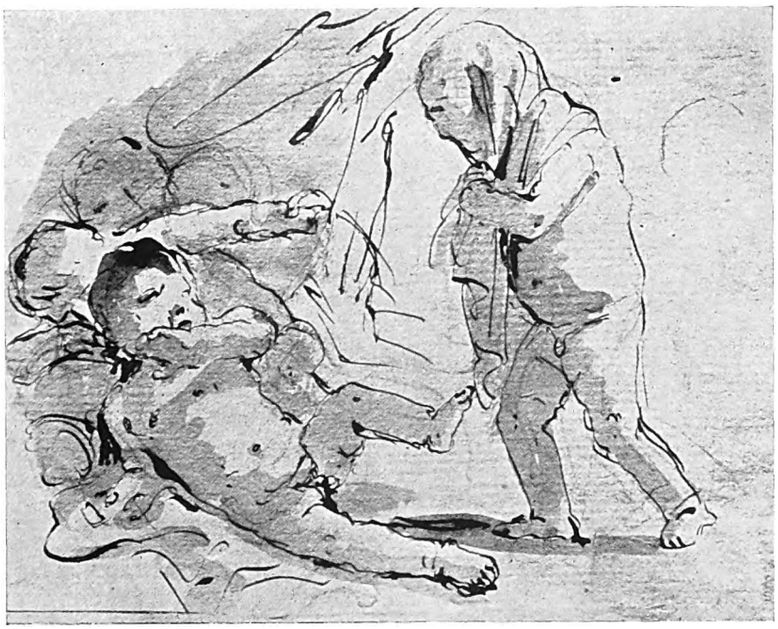
C—Apollo. Fol. 125, No. 231; 27.7 cm. by 16.3 cm.

D—Sketches of children. Fol. 126, No. 232; 22.8 cm. by 16.7 cm.



E—Sketch of children. Fol. 4; No. 7; 11.5 cm. by 15.4 cm.

F—Angelica nursing the wounds of Medor. Fol. 15, No. 23; 20.5 cm. by 19.4 cm.

Plate II. Two unfamiliar Albums of Tiepolo sketches

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G—Rinaldo's Farewell to Armida. Fol. 67, No. 91; 18 cm. by 13.1 cm.

H—Sketch for *Le Chevalier à pied près de son cheval.* Fol. 103 verso, No. 178; 20.2 cm. by 20 cm.

J—Sketch for *La Mort donnant audience.* Fol. 15 verso, No. 22; 15.1 cm. by 23.8 cm.

Plate III. Two unfamiliar Albums of Tiepolo sketches

TWO UNFAMILIAR ALBUMS OF TIEPOLO SKETCHES BY DETLEV BARON VON HADELN

IN the Victoria and Albert Museum there are two scrap-books with drawings by Tiepolo very carefully catalogued, photographs of a few of which can be bought in the Museum. The existence of the two volumes may well be known to a small circle of London art scholars.[1] But with this exception, particularly on the Continent, nothing is known of this collection of Tiepolo's drawings, which is to-day the largest in existence. Numerically it outstrips the Sartorio collection in Trieste as well as that of the Kupferstich Kabinett in Stuttgart, though its quality is not on the quite unparalleled level of the Stuttgart possession.

These are not, of course, real sketch-books. That is, the two volumes have not left Tiepolo's studio in their present form. They are rather scrap-books compiled by a great collector of the eighteenth century. The style of the brown leather bindings, and especially the gilt printed titles on their backs, point to this. On the one stands: Vari studi e pensieri, T. I.[2] The title of the other is: Sole figure vestite, T. I.[3] The first volume of two series comes, therefore, into question, and one can be pretty sure that the collection consisted of more than two series. For the category "Single Clothed Figures" (Sole figure vestite) would only then have a definite meaning, if another category of nude figures existed next to it. Who may that collector have been? The two volumes in the Victoria and Albert Museum bear the bookplate of Edward Cheney, and the note in his own handwriting: "Venice, May 31, 1852, bought from Count Algarotti Corniani." Evidently a younger relation of the famous *bel-esprit* Francesco Algarotti is meant, who, as is well known, was keenly interested in Tiepolo. But it does not seem as if Francesco Algarotti was himself the owner of the collection. For in the catalogue of the works of art left by him, several drawings of Tiepolo are mentioned, but not whole volumes. It would be interesting to know how much Edward Cheney paid in Venice, 1852, for this abundance of Tiepolo's drawings. The Victoria and Albert Museum bought the two volumes in 1885 for £5 10s. each, that is, for a sum that represents a fraction of that paid to-day for one single Tiepolo drawing.[4]

The most important of the two volumes is that which contains composition studies, although all the 237 drawings do not originate from the master. Two are signed by Domenico Tiepolo,[5] some others perhaps originate from the second son, Lorenzo, or from other pupils. The great majority, however, consists of originals by the master. There is now no question of drawings with that brilliant and picturesque effect like those which used to be in such astonishing abundance in the Orloff Collection in Paris, but of designs which the artist has sketched on paper only for his own use. Therefore their high artistic charm lies in their complete ingenuousness. But their special scientific interest lies in certain relationships with Tiepolo's productions as painter and etcher. Several studies can be recognized in the designs of frescoes in the Villa Valmarana, near Vivenza, painted in 1737, but others as preparations for the so-called *Capricci*.[6]

First I should like to mention those studies for the Villa Valmarana, the relationship of which is perfectly evident. These are the single figures of Chronos (Fol. 123, No. 227), Mercury (Fol. 124, No. 228), Jupiter (Fol. 125, No. 230), and Apollo[7] [PLATE II, C], which all recur in the so-called Foresteria of the Villa. It is also sufficient to point out that the groups of children playing with little carriages or parrots[8] [PLATE II, D], or letting themselves be frightened by one of their play-fellows who has thrown a cloth over his head[9] [PLATE II, E], are represented in the Villa on three small medallions. After this well-founded proof, in spite of some deviation in composition, one must take the sketch of the scene where Angelica nurses the wounds of Medor[10] [PLATE II, F], for the study of the fresco which represents the same subject. It would hardly be

[1] Dr. Tancred Borenius mentioned them briefly in THE BURLINGTON MAGAZINE, XXXIX, p. 224.

[2] It contains 128 leaves, 38.5 cm. by 26 cm. There are 237 drawings of different sizes pasted in. The margins of some of the drawings overlap each other to save space. Unfortunately, all the drawings are mounted in such a way that one cannot study their backs.

[3] 89 drawings are pasted on 115 leaves.

[4] Mr. Eric Maclagan was good enough to inform me that the sums marked in pencil on the first page are actually those paid by the Museum in 1884.

[5] Fol. 103 verso, drawings Nos. 179 and 180: Parts of a Baroque table.

[6] The Sartorio Collection in Trieste contains several other studies for the frescoes of the Villa Valmarana and also for the *Capricci*. Some other sketches for the Villa Valmarana belong to the Kupferstich Kabinett in Stuttgart, and the sketch for the fresco *The Sacrifice of Iphigenia* belongs to the Kupferstich Kabinett in Berlin.

[7] Fol. 125, drawing No. 231; height 20.7 cm., breadth 16.3 cm.

[8] Fol. 126, drawing No. 232; height 22.8 cm., breadth 16.7 cm.

[9] Fol. 4, drawing No. 7; height 11.5 cm., breadth 15.4 cm.

[10] Fol. 15, drawing No. 23; height 20.5 cm., breadth 19.4 cm.

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possible to connect another leaf with the same works were it not marked evidently in Tiepolo's handwriting "Rinaldo"[11] [PLATE III, G]. It is therefore again an illustration of an episode in Tasso's great poem, and the end of a boat with a rower makes one suppose that part of the sketch was meant for Rinaldo's farewell of Armida. The scene was finally executed in quite a different manner from what was at first intended. But Tiepolo called the motive to mind when he painted events out of Virgil's Epos in another room. There we see Eneas in just such a pose looking up to Venus, who, carrying off Amor, leaves the hero. Finally, a sketch must be mentioned here, which has found its way into the other volume. I mean the figure of a fairly old warrior, seen in profile, leaning on a stick.[12] It represents, as the comparison with the frescoes in the Villa Valmarana shows, Agamemnon waiting for Brisaeïs, who is led towards him from Achilles' tent.

The series of ten etchings by Tiepolo, known as *Capricci,* which were published 1749,[13] are evidently in connexion with two drawings in the Victoria and Albert Museum. One of them, lightly sketched with pencil, and emphasized with scarcely more vehement pen-strokes[14] [PLATE III, H], is easily recognized as a study for the etching described by A. de Vesme (No. 12), *Le chevalier à pied près de son cheval.* The other [PLATE III, J] is, in spite of far-reaching deviations in form, a first conception[15] of the really very peculiar composition, *La mort donnant audience* (de Vesme, No. 10). In the case of several other drawings one cannot show by simply pointing to a known etching that a sketch of the etcher and not of the painter Tiepolo comes into question. Generally, however, one can see, looking at the subject, that it has not been taken from ancient history, mythology, or even Holy Scripture, but that they are free inventions which the artist himself calls "Capricci" or "Scherzi di fantasia." To these belong conceptions like the Uncovering of a Grave (Fol. 119, Drawing No. 219), which is related purely by its ideas to the etching, *La découverte du tombeau de Polichinelle* (de Vesme, No. 29), or the scene where an old man tells the future out of a book to a young warrior resting in front of a tombstone (Fol. 62, Drawing No. 81).

It is absolutely impossible, in this article, to drain the enormous treasure of knowledge of Tiepolo's art, represented in the two sketch-books in the Victoria and Albert Museum, and which are the more intimate sources of information of the greatest painter of the eighteenth century. If perhaps the charming Madonna[16] [PLATE IV, K], or the figure of a lady[17] [PLATE IV, L], or a band of warriors grouped round a horse[18] [PLATE IV, M], or a scene which reminds one of the sacrifice of Iphigenia [PLATE I, B], should be picked out, so are these more or less only chance plunges in a hitherto almost unopened reservoir. The other book may be only a little less productive treasure-trove. The figure of a bizarre and elegant page may be mentioned[19] [PLATE IV, N]. Of technical interest is a composition in the larger sketch-book[20] [PLATE I, A]. Two women, Amor and a warrior are represented, but not really in the restless and nervous manner of a first design still searching for perfection, but with pen-strokes, which though very freely drawn have nothing of a groping nature. The drawing is only wanting in the medium and deeper shades added afterwards with the brush, in order to reach the well-known effect of those leaves which Tiepolo created without any other practical purpose than that of graphical works of art in themselves.

[11] Fol. 67, drawing No. 91; height 18 cm., breadth 13.1 cm.
[12] Sole figure vestite, Tomo I, fol. 5; height 27.2 cm., breadth 17.8 cm.
[13] They appeared in one volume together with A. M. Zanetti's chiaroscuro reproductions of drawings by Parmigianino and several other etchings by Venetian artists. See A. de Vesme, *Le peintre graveur italien,* p. 378. This heterogeneous composition seems to contradict the idea that Tiepolo created his etchings for this peculiar volume of collections. I think Tiepolo had etched these plates for his own pleasure long before. In other words, I think the date of Zanetti's publication, 1749, is only to be taken as a *terminus ante.*
[14] Fol. 103 verso, drawing No. 178; height 20.2 cm., breadth 20 cm.
[15] Fol. 15 verso, drawing No. 22; height 15.1 cm. breadth 23.8 cm.
[16] Fol. 88 verso, drawing No. 143; height 23 cm., breadth 17.3 cm.
[17] Fol. 94 verso, drawing No. 159; height 22.5 cm., breadth 15.8 cm.
[18] Fol. 10, drawing No. 17; height 28.7 cm., breadth 21 cm.
[19] Fol. 39; height 27.1 cm., breadth 19.6 cm.
[20] Fol. 58, drawing No. 76; height 27.5 cm., breadth 18.7 cm.

AN EARLY VELAZQUEZ BY ABRAHAM BREDIUS

IN the museum at Grenoble there is exhibited the *Portrait of a Man,* standing, before a table, holding a gold chain in his right hand and in the left a pair of brownish gloves. The reproduction [PLATE I, A] of this beautiful and fascinating picture makes a further description unnecessary. There is no catalogue to be had at the gallery, so I have not the exact measurements, but the picture is about life-

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K—Madonna. Fol. 88 verso, No. 143; 23 cm. by 17.3 cm.

L—Figure of a Lady. Fol. 94 verso, No. 159; 22.5 cm. by 15.7 cm.

M—Warriors and Horse. Fol. 10, No. 17; 28.7 cm. by 21 cm.

N—Figure of a Page. Fol. 39; 27.1 cm. by 19.6 cm.

Plate IV. Two unfamiliar Albums of Tiepolo sketches

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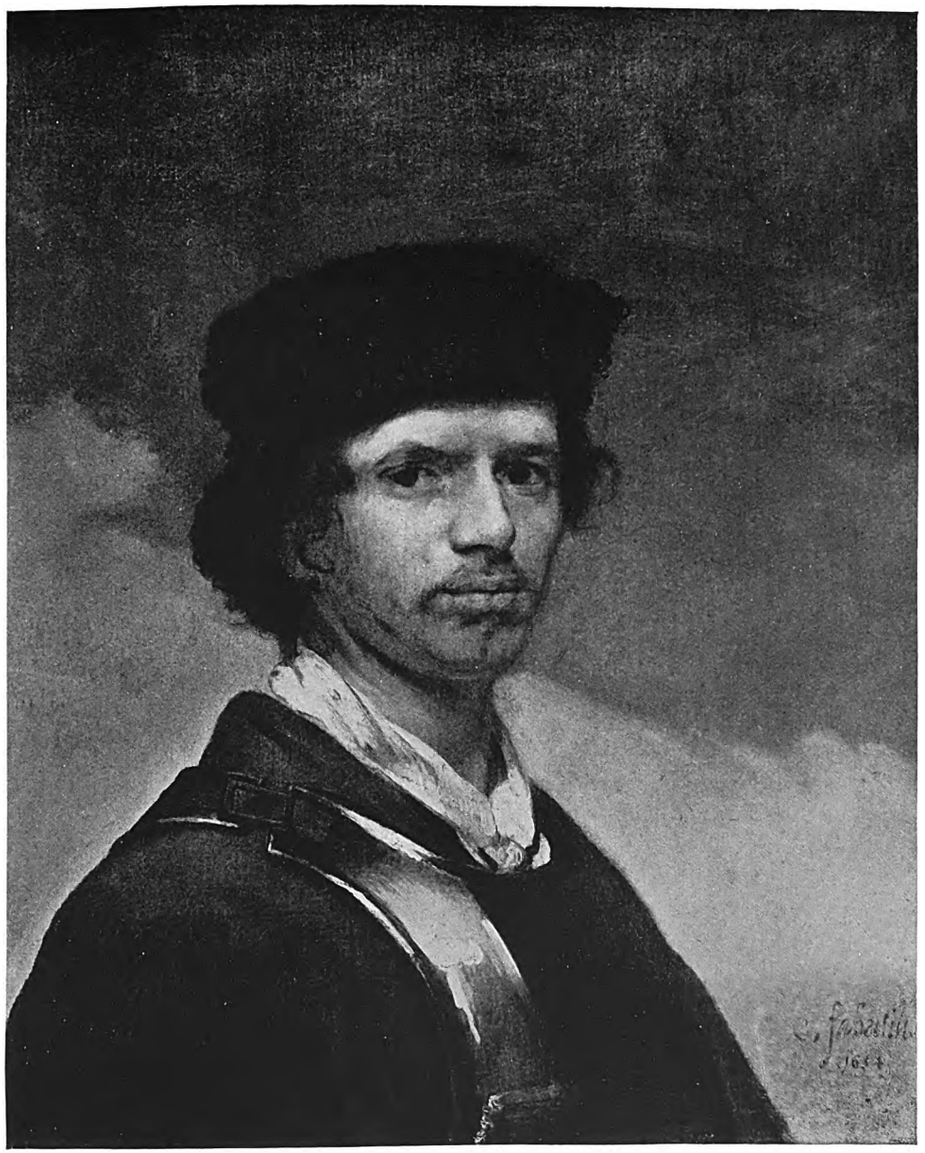
C—Portrait of a Man, here identified as by Velazquez. Detail. (Grenoble Museum)



Man in a Fur Cap, by Carel Fabritius. Canvas, 71 cm. by 62 cm. (National Gallery)

Plate II. An Early Velazquez

Carel Fabritius: the new Portrait

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size. The portrait is attributed to Herrera the Younger. This is quite impossible as that painter was born only in 1622, which is about the date when the portrait must have been painted. The elder Herrera, Francisco, who died in 1656, would be a more probable name to suggest, but I never saw any similar portrait by him; and his other pictures, in Avignon, Frankfurt, Vienna (Czernin), representing life-size "genre" figures, seem to me inferior and different. Before this masterly and striking painting I felt strongly that the author must have been a very great artist, and I found myself thinking of Velazquez.

By chance, I was at that time looking through the later volumes of the *Zeitschrift für bildende Kunst*, 1921, in which Dr. August L. Mayer published "Some early works by Velazquez." An excellent reproduction of the portrait of the poet, Luis Gongora, and a study of the recently discovered original, painted in 1622, revealed to me, indeed, Velazquez as the painter of the Grenoble picture. The way in which the ear is painted, the way in which the face is modelled, and the whole technique is identical with the Gongora portrait, reproduced on PLATE I, B. Dr. Mayer says: "Der junge Velazquez strebte, sehr im Gegensatz zu seinem späteren Ideal, nach höchster Plastik. . . ." This is certainly the case here also. The smooth painting of the excellent hands is quite typical of Velazquez, as is also the greyish background and the painting of the collar. When one compares carefully every detail in the two faces, the resemblance of workmanship is striking. I recommend the question to all specialists of the Spanish school, and especially to students of Spain's greatest master.

I wrote the above without the knowledge that Dr. Mayer, in his *Geschichte der Spanischen Malerei* (p. 394), attributes this picture to Mayno. But I am so greatly struck with the quality of this fine portrait and with its close resemblance to the work of the young Velazquez, that I am left wondering whether Dr. Mayer can tell us of any portrait by Mayno having anything like the brilliance of this one.

Even later than the information about Dr. Mayer's opinion, the news has reached me that the picture was originally purchased, in 1843, by M. Bedotti for the Grenoble Gallery, "comme original de Velazquez." It appears that it was Dr. Loga who attributed it to Herrera.

CAREL FABRITIUS: THE NEW PORTRAIT BY SIR CHARLES HOLMES

THE modern critics of Dutch painting have been fascinated, very naturally, by the individual qualities of certain remarkable artists—by the overwhelming spiritual magnetism of Rembrandt, by the superb brushwork of Hals, or by the magical light and colour and pattern of certain masterpieces by Vermeer—so that they have not yet worked out, as the Italian critics have done, the flow and interchange of artistic ideas between one centre of activity and another. A little knowledge of these "influences" in Italian art enables us to see each Italian master in his proper surroundings, in due relation to his teachers, his patrons and his pupils. So he becomes for us not only an individual, but a member of a great society, in a particular place and at a particular historical moment. In the case of seventeenth-century Holland the similar materials for such a reconstruction of art-history and art-geography have not, so far as I am aware, been at all fully collated, except perhaps in the case of the "School" of Rembrandt.

I have always wondered why the School of Delft has not yet attracted a historian. He could have no more fascinating subject. Its period of vital activity is very short—some twenty or thirty years. The personages concerned are few; but they are among the most important in the whole Dutch School, not only for what they actually achieved, but for the enunciation of principles of luminism and of design which did not become part of the common language of art till two hundred years later. The significance of the experiments made by the Delft painters was not recognized at the time. Their efforts were buried by the general ebbing of the national artistic vigour, and Carel Fabritius, the one painter who might have upheld and extended the new movement, of which indeed he was the protagonist, was snatched away by unkindly fate long before his allotted span. The portrait of *A Man in a Fur Cap* just acquired by the National Gallery is of particular importance, quite apart from its artistic merits, because it represents Fabritius (in his art and probably in his person) at the very latest moment of his career, just before he met his death in the Delft explosion of October, 1654.

We have mentioned luminism and design in connexion with Delft painting. A close comparison of dated works appears to indicate that the original pioneer of the painting of light, with which Fabritius experimented and which de Hooch and Vermeer turned to such triumphant

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use after his death, was Gabriel Metsu. In his precocious youth Metsu worked at Leiden, only a few miles away from Delft, and rapidly attained renown. But Metsu's brilliant experiments were not backed by the steady scientific temper of the Delft masters. He wandered away in pursuit of other ideals, while they developed what he had only begun.

The Delft painters, too, had a second source of inspiration, no less valuable in its way than the hint of a more vivacious luminism which they derived from Metsu. Till the year 1645 the designs on the ceramic ware, which was the great industry of Delft, had been exclusively Dutch in character. But the importation of Chinese porcelain by the East India Company began to interfere seriously with this local commerce, until one Aelbrecht de Keyser, who had entered the Delft Guild of St. Luke in 1642, set about imitating the decoration and modelling of the Chinese pieces, and with such success that in a very few years Delft ware in the Oriental style became widely famous. It was inevitable that Fabritius, himself a member of the Guild of St. Luke at Delft, should come into close contact with the famous potters, and with the Oriental art which they were studying so closely. It was natural, too, that his eager experimental temper should at once seize upon the novel caprices of Oriental design, and put them to use. Three centuries later Degas and Whistler, and the Paris "Impressionists" of the seventies, were once again to find fresh inspiration in the prints and other Oriental objects then being imported from Japan. The Oriental influence which thus came to Paris remains (thanks perhaps to critics, to controversies and to reproductions) as an established and accepted extension of our Western ideas about design. When the Delft masters had done their work the secret of their inspiration died with them.

Some of the foregoing considerations I have already put forward in a note[1] upon the 1652 *View in Delft* by Fabritius and the *Fish Market* by Emmanuel de Witte, at the time of their acquisition for the National Gallery. But only by recapitulation did it seem possible to make clear to those who may not have read that previous note, the importance of the picture recently purchased. The extreme rarity of the works of Fabritius, their baffling diversity, his extraordinary interest as the pupil of Rembrandt and probably the master of Vermeer and, above all, his tragic and untimely death—these factors combine to give him in relation to the Dutch School a place and a mysterious fascination almost exactly comparable to that which Giorgione holds in relation to Venice. But the more modern parallel with Manet is artistically hardly less close, and perhaps more really valuable for us, since the technical qualities of luminism and freedom of design which Manet stood for are likely to remain continually with us, while sympathy with such modes of feeling as the romanticism of Giorgione will surely wax and wane.

Most readers of THE BURLINGTON MAGAZINE will recall the sensation which *The Man in a Fur Cap* excited when it appeared at Christie's in the sale of December 12, 1924, where it was purchased for the Trustees with the kind help of Mr. Alec. Martin. Only four signed and dated works by the painter were previously known, so that the discovery of this, the fifth, example in a private collection at Manchester was a notable event.

An interesting article in the *Penrith Observer* (December 23, 1924) carries the history of the picture back for just a century. In or about 1824 a Mr. George Rimington, who was engaged in business in the Low Countries, and had a passion for collecting, purchased the portrait for 400 francs from one Mareneff of Bruges. It was brought to England about 1830, and in the inventory of Mr. Rimington's pictures it was called *Grumbo*. It is tempting to associate this curious title with the military commander Joachim von Grumbkow, 1637-1690, but neither the features nor the age of the sitter encourage such an identification. When Mr. George Rimington's collection was divided the Fabritius was picked by the youngest surviving son, Reginald. He married Elizabeth Atkinson, bequeathed the picture to her, and she bequeathed it to her niece, Mrs. Brewerton, the mother of the late owner. The pedigree of the picture for the last hundred years is thus complete.

The picture, when acquired, was covered with a very dark brown varnish; the surface was dry and much wrinkled, so that the problem of cleaning was particularly delicate. The canvas, measuring 28 ins. by 24½ ins., had been re-lined about a century ago, apparently in France, as the remains of an old French sale catalogue had been used to paste up the edges. The removal of the discolourations, which was skilfully effected by Mr. Holder, revealed only three quite unimportant blemishes, a small hole under the lip, a small patch of repaint at the back of the neck, and a slight abrasion on the cheek. Otherwise the picture has suffered little more from the hand of Time than those minute crackings, those modulations of surface and texture, which constitute patina.

The Man in a Fur Cap, as we shall see at a glance, represents in many ways a determined effort to get away from the traditions both of

[1] THE BURLINGTON MAGAZINE, February, 1923, Vol. XLII, p. 82.

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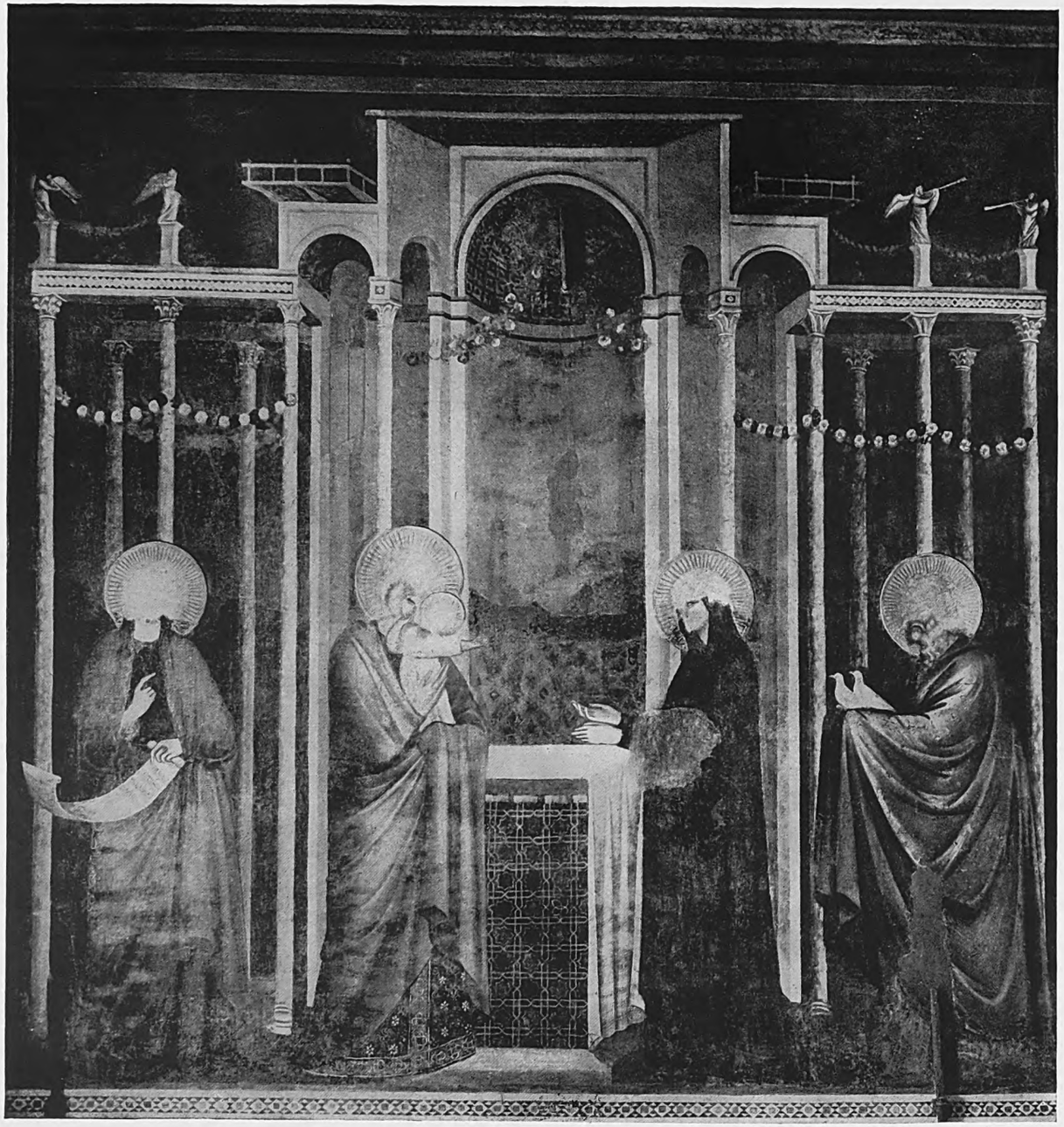
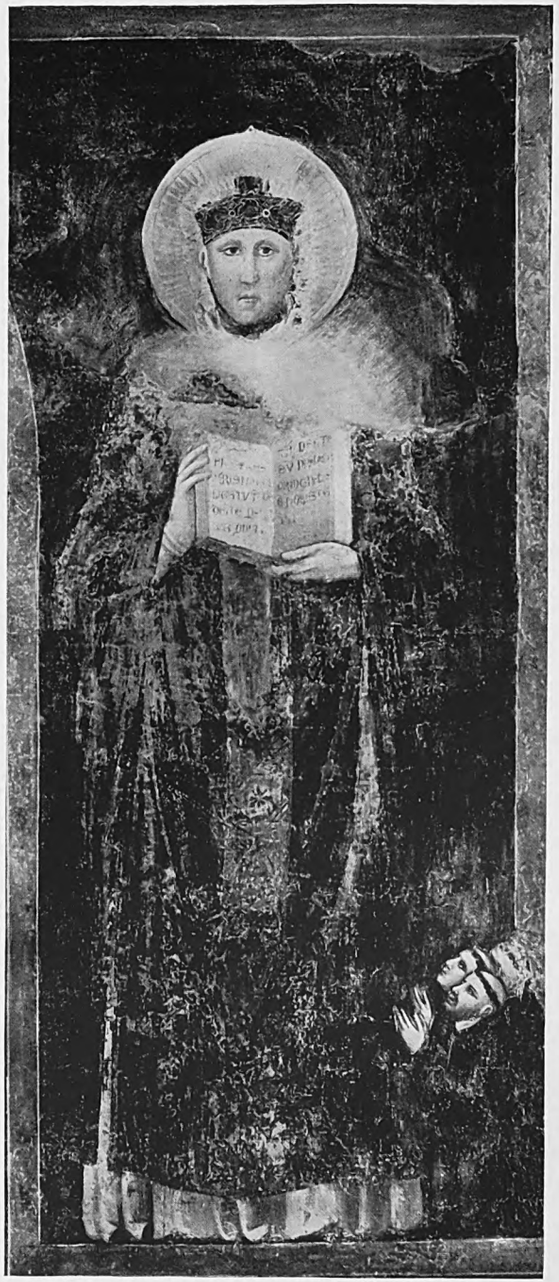


A—The Purification of the Virgin. South wall (Church of St. Augustine, Rimini)



B—St. Augustine with three hermits praying. East wall

Plate I. Newly discovered frescoes at Rimini—III

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C—Archangels. Detail of Plate II, E below

D—Prophets. Detail of Plate II, E below

E—The Death of the Virgin. South wall (Church of St. Augustine, Rimini)

Plate II. Newly discovered frescoes at Rimini—III

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Rembrandt and the other Dutch painters of the day. Something of Rembrandt's temper survives in the fierceness and intensity of the characterization, as we may perhaps trace something of his science in the force and subtlety of the modelling of the features. But there the resemblance ends. We are taken out from the dim chambers, or dramatic studio lightings, affected by the Dutch, right into the open air, a sombre clouded air, but still so open that we can see that the figure is plainly enveloped by it, and that the sky behind him is all space and atmosphere. Rubens in his superb *Susanne Fourment*, and in one or two other portraits, had done something of the kind before, but if we look round the National Gallery we may be surprised to find how rare such an achievement is. Gainsborough's *Dr. Schomberg* is the one complete example among our eighteenth-century pictures. In the nineteenth, Manet's *Soldier Examining the Lock of his Rifle* is the one comparable parallel; and with the Fabritius in recent memory, I feel that the Manet looks just a little unsubstantial. Certainly the receding planes of the left cheek of *The Man in a Fur Cap* are a *tour de force*; the spectator's eye slips round them as it would round the actual solid form. The modelling of the nose and the mouth; the accent given to the jaw by one emphatic dab of brown, are no less masterly. The emphatic touches are the more notable because the modelling of the face in general is more scrupulous and less summary than we might expect from one with so great a reputation. And elsewhere we shall find passage after passage of painting which seems unmethodical, or even experimental, when we compare it with the professional touch of the other Dutch portrait painters, where brush stroke follows brush stroke according to some orderly personal recipe.

Fabritius, in fact, is, like so many modern artists, one who invents as he stands at the easel; a perpetual student of new things and new ways. We see this search for novelty even in the pattern of our picture; the head set low on the canvas, rather too low perhaps, and the mass of the sky divided by the sweeping line of the white cloud, just as the curve of a golden cloud will help the pattern on a Japanese lacquer box. And so we come to understanding the temper of the man and the constant oscillations of his style, from the day when he painted the Rembrandt-like portrait at Rotterdam. The wonderful *Gold Finch* at the Hague (also dated 1654) represents one extreme of force and solidity and simplicity; our *View in Delft* might stand for the opposite extreme of scrupulous finish. Yet the two are united by this common element of caprice and experiment, which, if it takes shape from Oriental influence, was in its essence a part of the man's own nature. A comparison with the Rotterdam portrait would indicate our *Man in a Fur Cap* as a self-portrait. We can understand it readily enough, for the face that looks out upon us is that of no placid, methodical Hollander, but one whose defiant, impetuous look and dark curly hair suggest Hungarian or Polish ancestry. The very name Fabritius is only Fabriczy Latinised. At once striking and infinitely suggestive, it is a portrait which would have delighted Sir Claude Phillips, by whose generous bequest it has been acquired, and with whose name it will always be associated.

NEWLY DISCOVERED FRESCOES AT RIMINI—III

BY GAETANO NAVE

THEN we have the Nativity; and in what remains of this fresco one sees the Virgin lying down, attended by two midwives. In the picture facing this we have the Purification [PLATE I, A]. In this the Madonna is supremely beautiful, Joseph as the Church has represented him from earliest times; Simeon sends forth his *Nunc Dimittis*, and Anna, the prophetess, with the genealogical chart, is the classical sybil. It is not enough to say that these figures are in the best Giottesque style: they transcend it.

One of the apocryphal gospels mentions the star as well as the ox and ass in connexion with the Nativity; and in representations of the event, the shepherds are late in making their appearance, the magi later still—according to the apocryphal book just referred to, the latter only arrived after an interval of two years. Here the scene of the *Adoration of the Magi* is almost destroyed: just a trace of the house remains. The disposition of the figures of the three wise men is not original; nor are the ideas new, some elements have been copied from Giottesque frescoes; but in the remnants the figures live again in an atmosphere of great calm and solemnity.

In the picture corresponding to this on the other side one sees the *Death of the Madonna* [PLATE II, E]. Here, though we still find the Byzantine idea, we have an essentially characteristic Italian fresco in the Giottesque style; something far removed from the ordinary class of miniatures, mosaics, and repoussé silver work of the time. Here the spirit is serene.

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The apostles are gathered together for the passing of the Virgin; there are, too, the seven archangels, one of them, Gabriel, carrying a green palm. The Madonna is not wasted by age; her eyelids are closed and her hands crossed; she is clothed in precious linen embroidered by the women of Jerusalem. Christ, fair and in the seamless garment, bows His head in a manner suggestive of the tenderest love as he receives the soul of Mary. [See also PLATE VI, M of the previous issue.]

With great labour was saved a more than life-sized figure of St. Augustine high up on the eastern wall [PLATE I, B]. He wears a cope and holds open the book of his rule, by a quotation from which he was identified: *Ante omnia fratres carissimi diligatur Deus, deinde proximus: quia ista præcepta sunt principaliter nobis data.* The eyes of the saint, inculcating his doctrine, are unusually penetrating and powerful. At his feet are three Augustinians. On the other side is a headless figure in stole and chasuble: this may be intended for St. Possidius, a contemporary biographer of St. Augustine, or St. Ambrose, or Prosper of Aquitaine, or Fulgentius of Ruspa, or Simplician, all venerated by the Augustinians. Under this headless figure is one which recalls B. John Bono of Mantua, a reformer of the Augustinian monasteries in the Emilian and Umbrian districts, or B. Thomas of Rimini, a lay brother, who died in 1343, aged 118, and is famous for having multiplied bread for the poor. To match this on the opposite side is the figure of a woman with a nimbus, and wearing the Augustinian habit: this is suggestive of St. Monica. There are, too, a couple of square spaces with portraits of the donors in the customary attitude. They are characteristic types: one an elderly gentlewoman, anxious looking and pale, with trustful eyes and a sorrowful mouth; the other with long fair hair, youthful and placid.

Comparison with the works of other Romagnol painters, with the work in the chapel of St. Nicholas of Tolentino, with that in the church of Santa Maria in Porto fuori near Ravenna, in the apses of St. Clare and St. Francis in Ravenna itself, and that in the refectory of the abbey of Pomposa, makes the frescoes of St. Augustine in Rimini stand out in a pre-eminence of grandeur, dramatic and realistic rendering, and beauty of features. Anyone desirous of studying this school of art, must study these frescoes in the church of St. Augustine at Rimini, work done for a most cultured community. And comparison with similar work in churches of the same district, as suggested above, may compensate for the defects of a first hasty and incomplete analysis, in which hagiography and not style has been the chief element.

(*The End*)

AN UNKNOWN DRAWING BY RAPHAEL IN ZÜRICH

BY OSKAR FISCHEL

IT is unfortunately more common to find drawings wrongly attributed to Raphael than to find unrecognized drawings by his hand in public collections. There are particularly few studies dating from the master's most mature and free period, when he had reached the height of his development as the painter of the frescoes in the second Stanze, which rise above any suspicion of having emanated from the hand of a pupil.

By good fortune, such a work has just been discovered. In the portfolios of the Zürich Art Society a Raphael drawing, together with a study from the nude by Albrecht Dürer, has come to light. It is a large chalk drawing of a startled kneeling mother, with her child taking refuge in her lap, and beside them some drapery for a standing figure [PLATE I, A].

To the Swiss scholar Dr. von Meyenburg belongs the credit of having recognized the drawing and assigned it to its proper category as a work by Raphael. The two studies, on both sides of a sheet of paper in the Ashmolean Museum, showing the groups of agitated mothers in the fresco of the *Expulsion of Heliodorus*, occurred to him when he first looked at this drawing. We see on a sheet of paper of the largest size used by Raphael in his studies for the Vatican frescoes, a young woman with head held high, the half profile from the bust being shown in exquisite outline, the figure being half kneeling; her left arm encircles the terrified child sheltering beside her, and the hand of the lowered right arm seems to be drawing the cloak about her protectingly. She has hurried towards the child and now bends her knee to shield it with her cloak. In the picture she is shown kneeling, pressing two frightened half-curious children to her [PLATE II, C]. Between these two conceptions Raphael executed those magnificent studies in the Ashmolean Museum [PLATES II, B, D]; here the mother has sunk on her knee holding both children like the turbulent infants in the *Disputation* drawing from the Vaughan Collec-

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A—Study for *The Expulsion of Heliodorus,* here identified as by Raphael. Chalk drawing, 40 cm. by 26.6 cm. (Art Society, Zürich)

Plate I. An Unknown Raphael Drawing in Zürich

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B—Study for *The Expulsion of Heliodorus,* by Raphael. Chalk drawing, 40 cm. by 27 cm. (Ashmolean Museum, Oxford)

C—Expulsion of Heliodorus, by Raphael. Detail of fresco in the Stanza dell'Eliodoro. (Vatican, Rome)

D—Study for *The Expulsion of Heliodorus,* by Raphael. Chalk drawing, 40 cm. by 27 cm. (Ashmolean Museum, Oxford)

Plate II. An Unknown Raphael Drawing in Zürich

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tion, and out of the tumult of lines from which the movements of the children must be disentangled, her neck and breast rise in Roman grandeur. On the reverse of the Oxford sheet is the kneeling woman recoiling from the appearance of the heavenly messenger, with studies of the details of her neck, hands and feet, exactly as they were painted in the fresco.

The Zürich drawing, however, gives an early version of the figure of the young mother; it might be the study from a draped model to which was added, in audacious improvization, the light outline of the movements of the children. Out of the puffed sleeve in the common style of the High Renaissance, familiar to us in the *Donna Velata* and Holbein's Basler women, emerges the thick, vigorous arm, the hand curved to hold the cloak gathered classically on the shoulder. In the Oxford drawing Raphael had determined on an uncovered shoulder and open neck, because in the group of the Pope and his attendants the dignity of the masses of drapery required to be associated with greater movement and more shimmering colour. The cloak study with the head merely indicated, might almost be for a figure from the attendant crowd. It almost seems as if the same classical drapery which, in the painting Raphael used as the costume of the period, served also for this sketch.

Unfortunately the Zürich sheet, like many other drawings from the same old collection, has been gone over by a trivial draughtsman, to whom the audacity and expressiveness of the master's line were not sufficiently obvious. The drapery on the right in particular has, for this reason, lost its elasticity of contour, and some of the outlines of the kneeling woman have not kept the freshness which is so attractive in the sketch of the child's body. But in spite of this we can still enjoy in the distribution of the shadows and the rocking movement of the woman's figure, Raphael's painter-like certainty in his last and highest phase as a fresco painter. These compositions in the Stanza dell' Eliodoro belong to the last work which he personally carried out. It is clear enough that while he was making these preliminary drawings he not only foresaw in outline the whole of the final composition for which they were intended, but he had already made up his mind about the best means of lighting and colouring that great drama before which we still stand and wonder, with the art of Venice inevitably associated with it in our minds.

The Oxford double sheet is incomparable in majesty of thought, in richness of motive and in audacity, and is also of special value because, below the kneeling mother, is one of the rare composition sketches belonging to Raphael's later period.

That the Zürich drawing is directly related to this period is unquestionable. It is on paper, once white, now yellow with age and flecked with brown; and is drawn in the same sort of grey chalk, and on paper of almost the same size (40 cm. by 26.6 cm., the Oxford sheet being 40 cm. by 27 cm.), with one of Raphael's usual water-marks, a crossbow in a circle.

Nothing has come to light as to the history of the sketch. Probably it emanates from the circle of collectors who lived in Zürich at the time of the Füssli and Lavater. As Sir Charles Robinson could not trace the genealogy of the Oxford sketches further back than the Reynolds collection, it is possible that both derived originally from the same collection.

AN ETHIOPIAN BAS-RELIEF

BY RAYMOND HENNIKER-HEATON

MOST of what is known of the Ethiopian kingdom has been learned from Egyptian monuments. We know that it was raided by the Egyptians at the end of the fourth and the beginning of the fifth dynasty, and in course of time it was completely conquered and became an Egyptian province. It regained its independence toward the end of the eleventh century B.C., and not only regained its independence, but at a later date conquered Egypt and imposed upon that country a dynasty, the twenty-fifth, of Nubian and Ethiopian pharaohs. This was in the seventh century B.C., and there appear to have been six pharaohs belonging to this dynasty. When the Ethiopians broke away from Egypt, a State was formed in the west with Napata for its capital—the modern Merawi, on the Nile—but in course of time, though Napata retained its religious primacy, the political capital was established at Meroë, a place spoken of by Herodotus, who tells us it was a great city and contained an oracle of Zeus.

A by no means unimportant contribution to the knowledge of the history of the Sudan is to be found in the small relief, with Meroitic hieroglyphics, acquired recently by the Worcester Art Museum. Like its religion, the art of Meroë came from Egypt, but there is no slavish copying from the Egyptians. In regard to Meroitic hieroglyphics, Mr. Llewellyn Griffith, a leading

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authority on the subject, has discovered that they are apparently based upon the model of the Greek alphabet—it is known that Greek influence was felt at a fairly early date—and that this alphabet had been invented before the time of Ptolemy Philadelphus of Egypt, who ascended the throne 287 or 286 B.C. Mr. Griffith has also discovered that the direction of writing hieroglyphics is contrary to that of Egypt. It has already been said that Meroitic art was derived from Egypt, but during the Roman period it underwent a change in regard to sculpture: the figures, especially those of women, were obese and the features were pronouncedly of the negro type—which is not true of the bas-relief in the Worcester Art Museum.

The bas-relief, which appears to be carved in a finely-grained sandstone, is extremely interesting, the more so that, thanks to the investigations of Dr. Reisner, the cartouche enables the chief character to be identified. The relief shows us a conqueror making short work of his adversaries: he has them held together by the hair of their heads, and, disregarding the appeal they are obviously making for mercy, is about to kill them all with the axe he holds in his left hand. The horror of the situation is added to by the presence of a beast of prey devouring another of the prisoners. At Naga, in the Lion Temple, similar groups have been found; one in particular is almost a replica of the salient features of this one, save that the axe is more naturally placed in the right hand. Behind the conqueror in the Worcester relief is seen the figure of Victory. It is winged and holds a flabelum, and over its head are the words, "Mli, the seraph, the exalted One." This winged Victory is undoubtedly of Greek origin. Recent excavations in this region have revealed evidences of considerable intercourse existing with Greece at and before the date of this relief. The chief figure can be identified. The cartouche contains the words in Meroitic hieroglyphics, "Arikkharêr, the exalted One," indicating Arikkharêr, son and heir of Netekaman and Amantêre, whose reign lay between the years 25 B.C. and A.D. 5.

The relief is a fragment, yet is complete in itself. It is vigorous, with a sense of design which suggests primitive characteristics that mark the difference between the art of Meroë and of those more highly civilized Eastern countries of the same period. There is a suspicion of Assyrian influence, but this may be an accidental coincidence, and may have come by way of Egypt.

What was once the Meroitic kingdom now forms part of the Sudan, and excavations have been going on for some years past. In 1911 the Institute of Archæology of Liverpool published, under the title of *Meroë the City of Ethiopia,* the results of the first year's work, in the form of essays by Professors Sayce, Garstang, and Griffith. Excavations are still going on, supported by funds supplied by those excellent institutions, Harvard University and the Boston Museum of Fine Arts. Dr. Reisner is the leading spirit, and amongst other results of his labours is a valuable list of the rulers of Meroë. We look for much in the future.

NOTES ON VARIOUS WORKS OF ART

ST. LEBUIN'S IVORY CUP.—All I know about St. Lebuin is that he came from Britain with St. Willibrord; that he ended a successful missionary career as Bishop of Deventer. He died in the year 773 or 774. Tradition asserts that this ivory cup [PLATES A, B] was his, and internal evidence does not materially contradict the claim. "Materially," I say, because the only work in ivory which comes close to it in decorative quality is the border of the ivory panels which decorate a binding at Darmstadt—the Isaiah ivory. That is dated to the early years of the tenth century, and was probably made in the southern part of what is now Belgium. The St. Lebuin cup may with safety be attributed to some place in the region between the Lower Rhine and North France; such is the opinion of Dr. Goldschmidt, who knows more about these matters than anyone else. If we possessed earlier examples of like work we might find an even closer resemblance in them to the ivory cup.

The cup belongs to the Broerenkerk at Deventer, and is still used as a chalice. It is No. 152 in Goldschmidt's catalogue, where it is reproduced in photographs which show it in its normal condition heavily set in a silver-gilt mounting added in about the fourteenth century. The mounts consist of a wide concave rim attached by three vertical hinged and decorated bands to a floreated ring surrounding the head of the stem. There is also a large spreading lobed foot. The latter may well be of the fourteenth century, but the upper rim and the vertical bands with their decoration appear to be much earlier and agree in type and arrangement with the Byzantine mountings of a number of cups in the Treasury of St. Mark at Venice which date from and before the twelfth century.

The purpose of this present note is to accompany a photograph of the ivory cup itself from which the metal mounting had been temporarily removed for the purpose of a small repair. It

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Ivory cup traditionally asserted to have belonged to St. Lebuin. Probably eighth century. *A*—With silver-gilt mount added about the fourteenth century. *B*—With the mount removed. (Broerenkerk, Deventer)

Notes on Various Works of Art: St. Lebuin's Ivory Cup

Conqueror slaying his victims. Third century bas-relief in sandstone. (Worcester Art Museum, Mass., U.S.A.)

An Ethiopian Bas-Relief

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will be observed from the form of the shattered upper edge that the ivory was originally cut back probably for the adjustment of a metal lip. That, however, cannot have been held on by three vertical bands, because the decoration has a four-fold division with which the three bands seriously interfere. It will also be noted that the knob at the top of the stem beneath the cup has been ruthlessly cut away in the interest of the floreated metal band that now surrounds and covers it. The existing inner bowl of silver-gilt is in one piece with the rim.

I owe my thanks to Mr. Jan Eloy Brom, Conservator of the Archbishop's Museum at Utrecht for the unique photograph here reproduced.

MARTIN CONWAY.

CHRIST BLESSING THE CHILDREN.—Here, and in *Oud Holland,* I expressed my doubts about Dr. Valentiner's attribution of that puzzling picture, *Christ Blessing the Children,* in the National Gallery, though I admired his book and all it reveals about Maes's numerous Rembrandtesque drawings. But since re-reading the book, I must confess that in his attribution of the National Gallery picture, and even of the *Ecce Homo* in Budapest, Dr. Valentiner is right. The little sketch is certainly weaker than the authentic drawings, but it is nevertheless by the same hand. Consequently I must give up my attribution of these two pictures to Leendert van Beyeren. We have still to find a signed work by that pupil of the great master, and to look out for another large Rembrandtesque *Ecce Homo.* For the Russian one, reproduced only in a Russian work on an old masters exhibition (on view only for one day!) in Leningrad, is certainly also by Maes, as it obviously has the same handling as the Budapest picture.

In my *Künstler Inventare* I published[1] the fact that on August 30, 1668, the painter Pieter Fris, of Amsterdam, gave to Mr. Jan de Waale, as security for a debt of about 700 florins, thirty-two pictures, some of them of very rare masters—Barent Gerards, Reynier van Blomendael, Timon Cracht, Kasteleyn, Willem Hrycker, Johannes de Jongh, and others.

No. 2 in the list is *Een Ex Homo van Nicolaes Maes.* This was probably either the Budapest picture or the similar one in Russia.

It seems even that the Budapest *Ecce Homo* and the National Gallery picture were once together in the same Dordrecht Collection. The wealthy Mrs. Maria van Remmers-Wael, widow of Godschalck van der Hulst, of Dordrecht, the mother of the painter Petrus van der Hulst (*vide* my *Künstler Inventare*), possessed a famous picture gallery, mostly of Dordrecht painters, by the several Cuyps, Samuel van Hoogstraten, Roesscher, Ryckhals, Farrington, Verelst, Diepraem, Paludanus, Le Sire, and also works by Rembrandt, Rubens, Ostade, Hercules Seghers, Hals, Lucas van Leyden, Martin Schön, Geertgen tot St. Jans, Dürer, and others.

At the end of the very important Inventory, written on April 2, 1674, we find a life-size picture mentioned with the description: " een Ecce Homo en een stuck levensgroote, daer detteer Christus secht Laat de Kinderkens tot my Comen " (" Suffer the little children to come unto Me ").

That these two pictures are mentioned together, in Dordrecht, in the year 1674, permits of the suggestion that these were the two pictures now rightly ascribed to Maes by Dr. Valentiner. The Inventory only omits the name of the painter of these two pictures, though it mentions those of all the others!

In Dr. Valentiner's book, however, there are some pictures attributed to Maes, which I believe to be the work of other artists. In my *Künstler Inventare* I explained why I was convinced that the picture *Children Bathing,* in the Schlichting Collection in the Louvre, is the work of François Verwilt and not of Maes. In Verwilt's inventory more than one picture with children bathing is mentioned, and some of his pictures recall the style of the Schlichting one. The *Bacchantenzug,* formerly in the Cavens Collection at Brussels, never gave me the impression of a Maes, less still did the *Seifenblasende Kinder* in a private collection at Amsterdam. The *Woman baking Pancakes,* formerly in the Steengracht Collection, had a genuine signature by Lud. de Jonghe.

I felt it my duty to withdraw here my doubts about the *Christ Blessing the Children* and the two *Ecce Homos.* We never ought to feel ashamed to admit a mistake of that kind.

A. BREDIUS.

A PORCELAIN PAINTING BY LÖWENFINCK IN THE DARMSTADT COLLECTION.—The early period in the history of the Meissen porcelain factory, like that of many other ceramic factories, was also the period of their highest artistic achievement. Preliminary technical difficulties, like children's ailments, were unavoidable; but these were no sooner surmounted when the porcelain painters began to produce such perfect work that the Saxon factory never again after the middle of the eighteenth century, the period of its greatest productivity, reached such heights. The best products of this surprisingly quick growth were executed for Augustus II, Duke of Saxony and King of Poland, in the

[1] Vol. VI, p. 1985.

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form of vases decorated with his monogram A. R. (Augustus Rex) and originally ordered for the adornment of the Japanese Palace in Dresden. For this house the whole porcelain collection belonging to the king was intended; for about ten years, from 1725 to 1735, the royal factory at Meissen put forth the utmost effort so to improve its production in quantity and quality that it could be held in honour when compared with the extensive collection of Oriental porcelain, which to-day rests in the Johanneum Museum. But Augustus dying in 1733, his grandiose plans were not carried out; a number of the best of his monogrammed vases made for the Japanese Palace were allowed to remain finally in the royal residence at Dresden, many others being distributed as presents from the Saxon Court. The factory had, however, through the almost boundless commissions of Augustus, succeeded in bringing their porcelain painting to great perfection of craftsmanship.

The decoration of Meissen vases at first followed eastern models rather freely, with plant motives on a white ground; soon, however, an individual style began to appear in their vases with monochrome coloured grounds of yellow, violet, red, turquoise blue, sea green, apple green or grey, spaced with white reservations containing figured pictures of European origin.

There can be no doubt that the painter Johann Gregor Heroldt, who in 1718 was sent for from Vienna to Meissen, was responsible for the invention of the unusually rich and strong colour schemes of Saxon porcelain painting. About his assistants, however, the factory archives tell us very little. A useful means of approach to the question is a vase from the Ludwig Darmstadt Collection, presently to be sold by auction this month in Berlin by Messrs. Rudolph Lepke. It bears the mark A. R., the ground work is red, and the two reserved fields are occupied by coastal scenes with figures. The painting of the vase is ascribed in the new and splendidly illustrated Catalogue of the Collection, compiled by Dr. Schnorr von Carolsfeld, to the painter Friedrich von Löwenfinck, who entered the Meissen factory in 1726 and worked there for ten years, just as Augustus' commissions were being most vigorously carried through. Löwenfinck bolted in 1736 from Meissen, because, it is said, he was in debt, certainly also with the intention of utilizing the reputation of a Meissen artist more profitably. The carefully guarded secrets of the preparation of the porcelain cannot have been known to him; he occupied himself, therefore, only as a faïence painter, first in Bayreuth and Ansbach, then, from 1741-1744, in the Prince-Bishop of Fulda's faïence factory. He then founded in 1746 the factory of Höchst where, till 1749, during the three years he was in charge, only faïence was manufactured. Still later he became manager of the Hannongs faïence factory in Hagenau, Alsace. As manager of the factory of Höchst he did not leave a good name behind him, but though he failed as a maker of porcelain, he remains unquestionably one of the best German faïence painters of the first half of the eighteenth century. His great knowledge in this province is demonstrated by some faïence vases from Fulda, which are marked with his name or his monogram F. v. L. A comparison of the vases signed Löwenfinck with the vase inscribed A. R. completely establishes its attribution to that painter. The nearest example is a Fulda pottery vase with the signature " de Löwenfincken pinxit " in the Blohm Collection in Hamburg (cf. Riesebieter—*Die deutschen Fayencen*, fig. 438 and 439). It shows a coastal scene in front, which in its composition, and especially in the fine, delicately-modelled figure painting, is so like the porcelain vase that the common identity of the faïence painter and of the Meissen porcelain painter cannot be doubted. Added to this, that the gold decoration framing the picture is of the same design on the faïence vase.

Once we have established the Darmstadt porcelain vase as a work by Friedrich von Löwenfinck, it does not become difficult to identify other Meissen productions by his hand. They always bear coastal scenes with figures in the foreground, which are easily recognizable as by Löwenfinck. They are carried out in polychrome, especially on the oval, gold decorated tureens or bowls which are characteristic as the show pieces of Meissen porcelain painting; on smaller productions they are painted monochromatically in black or violet. As a rule the painter arranged the bulk of his figures looking into the landscape or seen from the back to escape the trouble of drawing the faces. This avoidance of difficulties is the more remarkable as the pictures are carried out with firmness and virtuosity to the smallest detail. A very substantial part of the best porcelain painting of the early period of the Meissen factory can now be attributed to Löwenfinck. This craftsman, till now known only as a faïence painter, thus enters the first rank of eighteenth-century porcelain painters.

O. VON FALKE.

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REVIEWS

Early Chinese Bronzes. By ALBERT J. KOOP. 86 pp. + 110 pl. (6 coloured). (Ernest Benn.) £5 5s.

In his preface the author frankly states that the primary aim of this work is to present an illustrated catalogue. " At the same time," he says, " the historical and archæological side of the question has not been neglected, and the conclusions of previous explorers in the subject are summed up, together with some original contributions to the study, including the disentanglement of the but-lately-recognized ' Ch'in ' style from those of preceding and later periods."

Expectations aroused by these words of promise are all the keener because no satisfactory summary of the kind has yet appeared, nor have problems concerned with the supposed products of Ch'in culture ever been solved. Turning over, one comes to the first " chapter," occupying little more than a page, on the " use of bronze in China from ancient times." Mr. Koop accepts as authentic history the legend about the Nine Tripods cast by Yü the Great towards the end of the third millenium B.C., and infers therefrom " that decorative bronze-casting in China . . . goes back, at the very least, to a date a little anterior to the earliest appearance of bronze in Europe." But surely Yü and his Tripods are somewhat insecure foundations upon which to base a definite statement of fact; and who can say with certainty when bronze first appeared in Europe? Exception must also be taken to the author's assertion that " the extant stock of early bronzes is entirely lacking in ' primitives,' and begins with a series displaying a skill of craftsmanship and an elaboration of design which argues many centuries of evolution." The opposite is the truth. Quite a number of bronzes are known which could hardly be more primitive, and they closely resemble the most primitive pottery types yet discovered. Recently, under the supervision of Dr. J. G. Andersson, the site of a large village near the Yellow River, north-west of Honan Fu was dug up, and a report of the work was published by the Geological Survey of China in 1923. The finds appear to belong to a metalless culture of late neolithic type. Among them are certain simple pottery vessels, bronze counterparts of which are known. Even that earliest of decorations, obtained by imprinting reeds or straws upon the clay is reproduced on some of them, and at the present stage of our knowledge it seems reasonable to suppose that the bronzes in question are true " primitives." But, as Mr. Koop justly observes, problems of this kind can be solved only by scientifically-conducted excavation in the future.

The preface led one to expect that the author would follow the time-honoured custom of classifying bronzes according to dynasties. He begins Chapter III, however, with the very useful observation that misconceptions and ambiguities are bound to arise from such a method, and announces his intention of adopting a classification by "rigid division into well-marked styles." He defines the distinctive features of four " style-groups, amongst which the great majority of examples can without difficulty be distributed." Unhappily, at the outset he falters in carrying out his admirable decision to abandon dynastic for stylistic standards, and compromises by naming the four groups after the dynasties of Chou, Ch'in, Han, and T'ang, " chiefly," so he explains, " as a matter of verbal convenience." The result is greater confusion than ever existed before. Had he named his groups A, B, C, and D, and then proceeded to state under which dynasty or dynasties each flourished, his readers would have known where they were. Now they have to struggle with a system which sets up such strange anomalies as described thus in the author's own words: " A ' Han-style ' bronze might conceivably date from Chou times, and a T'ang example belong to the Six Dynasties period or the end of the Han." Really it is too bad of Mr. Koop to introduce all these complications into a subject difficult enough already, especially after promising in the preface a " disentanglement."

That brings us to the much-discussed problem of " Ch'in style." First, I doubt whether Mr. Koop is quite correct in describing this style as only " lately recognized," unless he is referring to his own experiences. To my knowledge, Chinese connoisseurs made use of the term nearly twenty years ago, and I believe proof of its currency dating much further back might be found, though my recollection of the book or books is very dim. The features of the style as described by Mr. Koop are much the same as those included by native experts under the term. He omits one, however, which is thinness of metal. At this point it is worth mentioning that Dr. Voretzsch in his recent book attributes quite different characteristics to the Ch'in category. If anyone chooses to label as " Ch'in " a certain type purely because of its style, there is little to be said in the way of criticism beyond objecting to the term as likely to suggest erroneous associations of time and provenance. But Mr. Koop clearly shows (p. 8) that because of supposed connection with the Ch'in dynasty, he has been led to adopt the term,

" after examining a small group of bronzes, all thoroughly characteristic of the style as we have defined it, which were recently discovered in a cache revealed by a landslide at Li-yu, fifty leagues west of Hsüan-yüan, in Shansi Pro-

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vince. Amongst them was an axe-head bearing an inscription with a date corresponding to the year 267 B.C. The bulk of the hoard was secured by the well-known Paris dealer, M. Wannieck."

He very wisely qualifies his judgment by suggesting that "future discoveries may prove it to be based on a fallacy." The subject is of such immediate interest to all students of ancient Chinese culture that its exploration now in search of a fallacy seems expedient without waiting for future discoveries.

In the first place, one would like to ask Mr. Koop whether he has seen the axe-head and confirmed its inscribed date; or, if he has not examined it himself, on whose authority does he make the announcement. It is a strange fact that, so far as I know, this supposedly significant axe-head has not appeared in any of the illustrated articles about M. Wannieck's group of bronzes. The group has provided one of the main exhibits at a recent exhibition in the Musée Cernuschi, and descriptions of it have been published by M. H. d'Ardenne de Tizac, the Curator of the Museum. In *L'Amour de l'Art* for May, 1924, there is an article from his pen accompanied with excellent photographs of some of the objects, one of which is described as "provenant d'un sacrifice offert en 219 avant notre ère, par l'empereur Ts'in Che-hoang-ti, au mont sacré Ho-chan." The statement is further elaborated in the text.

Before accepting this statement the cautious inquirer will want answers to the following questions:—

(1) Can any reliable witness be found to vouch for the finding of the hoard and to identify all the pieces said to belong to it?
(2) Is there evidence that the Ch'in Emperor ever visited the site of the find at all, apart from his alleged sacrifice?
(3) Supposing that questions (1) and (2) be answered conclusively, what evidence is there that the hoard had any connection with the Ch'in Emperor?

Unless satisfactory proofs be forthcoming on these three points, there seems no reason why the bronzes should not have been hidden, say, one thousand or five hundred years ago—perhaps somebody's collection buried in time of danger. Indeed, this would appear to be a plausible explanation, because among the objects is a recumbent ox which can scarcely be attributed to a period earlier than the T'ang.

Enough has been said to suggest several possible and even probable fallacies, any one of which would seriously prejudice Mr. Koop's reasons for connecting his "Ch'in" group definitely with the dynasty of that name. The only logical inference to be drawn from the axe-head is the exclusion of a date prior to 267 B.C. for the burying of the objects.

The plates are admirable. One hopes that the publishers, in future works of the kind, will have the plates more effectively guarded, and print the descriptions alongside the plates, as has been done so satisfactorily with some of Mr. Hobson's books. A few of the plates became detached on turning them over for the first time, and the prospect of what will happen when readers make frequent reference backwards and forwards, between the plates and the text, is not very promising. The list of Chinese characters for names and words quoted in the text is a welcome addition. W. PERCEVAL YETTS.

Richard Parkes Bonington: His Life and Work. By A. DUBUISSON. Translated, with annotations, by C. E. Hughes. 216 pp. + 63 pl. (John Lane.) 63s.

An authoritative volume dealing with Bonington has long been overdue. Students of painting have therefore every reason to welcome the present work. But can these colour reproductions come otherwise than as a jar to those who know intimately the art of Bonington? To those whose acquaintance with the originals is less full, they can hardly impart any idea of his subtlety and delicacy. Frankly, we should have much preferred collotype or photogravure.

The matter contained in the volume has never before been brought together, and represents many years of patient and sympathetic research, rare indeed in these days, as far as a modern master is concerned. We are grateful both to the author and to the translator and annotator for an achievement which is not only sound in matter, but alluring in literary presentation. The book is delightful to read—which cannot be said of most art books.

We should, however, have been under a still further obligation to the authors if they had entered a little more into the influence which Bonington exercised as a link between the British and French schools at a critical juncture. The *rôle* played by Francia — that unjustly neglected artist — in Bonington's development is fully set forth; but about the really vexed question of Bonington's artistic relation to Delacroix we are left, perhaps because of an aggravating lack of authentic information, with but little enlightenment. Are we still to assume that Delacroix was the dominating creative spirit which brought the genius of Bonington to full maturity? Or, with a pardonable national pride, are we to encourage in ourselves the idea that some phase of the Englishman played a not inconsiderable part in Delacroix's evolution, and thus allot to Bonington, as we justly do to Constable, a vital place in the development of French nineteenth-century painting? M. Dubuisson not only fails to answer these questions; he never raises them. The first omission is probably excusable or even inevitable, but it

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would have been an advantage if the reader's attention had at least been turned, if even for a moment, in the direction of the French painter.

We think it hardly open to dispute that Delacroix was an incomparably greater genius than Bonington, so far as the tragically short life of Bonington will allow us to judge. Bonington and Delacroix have curiously common qualities and defects. Delacroix's composition was rarely satisfactory. As a rule it is disjointed and dispersed, as if the artist had been attempting to manipulate a superfluity of imperfectly digested material. Bonington's productions have not infrequently the same defect. Rubens was in reality the *point de départ* of both Delacroix and Bonington. Compare, for instance, the *Kermesse* by Rubens in the Louvre, with Delacroix's *Capture of Constantinople by the Crusaders* in the same gallery, and then Bonington's *Francis I and Marguerite of Navarre* in the Wallace Collection, used as a frontispiece to the volume. The serious limitations of composition in both the Delacroix and in the Bonington will at once be apparent. It is no injustice to conclude that Bonington as a subject painter is seriously over-rated. In this respect the Frenchman leaves him far behind. Bonington's interiors are but little more than trivialities, charmingly decked out. They are, in fact, merely precursors of that avalanche of sentimentality which ran riot through most British, and a not inconsiderable part of French art, throughout the nineteenth century, and which, unfortunately, persistently recurs in much pictorial art of the present century. But, although the problem of the relation of Bonington to Delacroix is the most important, there are others that need resolving, if possible.

Did Corot profit from Bonington, or *vice versâ?* This question is forcibly suggested to one's mind through such examples of Bonington's art as the *Marly, from the Terrace of St. Germain en Laye, near Paris*. This and other of his works present such striking affinities with the early Corot that speculation as to the relationship between the two painters is at once evoked. We feel in regard to Constable —compare Bonington's *Mantes* belonging to M. de Lajudie, with Constable's *Study for Dedham Vale* (2654) in the National Gallery—that there can be little doubt that Constable influenced the younger man.

The most serious drawback to the book—the more regrettable in view of its great merits—is the absence of an attempt at a tentative *catalogue raisonné*. The difficulty of that task in these days of wide distribution of works of art is evident enough. But even if a nucleus of such a catalogue, puritanically sieved, had been embodied, how much more valuable would the work have become! Could not the authors be induced to bring out a second edition with this added at some future date? There are students of Bonington's work who would gladly aid them in the task.

We have but little quarrel with the author's attributions, but there are one or two exceptions, amongst others the *View on the South Coast of England,* belonging to the Art Association of Montreal—we wonder whether the authors have seen it—and the *St. Michael's Mount, Cornwall,* in the Victoria and Albert Museum. We are far from accepting Bonington's responsibility for these.

At the end of the volume there is a useful list, not quite complete, of sale records. P. M. T.

The Science and Practice of Oil Painting. By HAROLD SPEED. 276 pp. + 62 pl. (Universal Art Series.) (Chapman and Hall.) 21s.

Mr. Harold Speed's formidable Introduction to his book on oil painting has that curious sermon-like quality with which popular painters invest their writings upon art. Stepping in where angels fear to tread, he compares art with religion; and he explains it through a theory of psychology. The psychology consists entirely of the idea, with which the author is vastly intrigued, that the human mind functions both through "the conscious" and "the subconscious." He thinks that the mysterious activities of the latter, with its "divine creative urge within us," alone account for the productions of the artist. The little we know as yet of the un- or subconscious content of the human mind strongly suggests that it is by far the beastliest part of our inheritance from our racial ancestors. It is, in any case, sheer nonsense to invest it, in our discussions of art or anything else, with any degree of spirituality. "No artist," Mr. Speed continues, "can claim to do his work consciously." Perhaps Mr. Speed when he pronounced that dictum and wrote his book, which in its way is a work of art, was suffering from an attack of "unconsciousness," presumably an affliction resembling "the vapours" of our grandmothers. The same may account for the statement that "The best definition of a genius I have seen is that in which he is described as the man most under the influence of those mental uprushes from the subconscious." The inadequacy of that as a "definition" of a genius is sufficiently illustrated by the fact that it would apply at least as aptly to an insane or intoxicated person as to a genius or to an artist. So far as the theoretical part of the book is concerned, the only remark that suggests itself is that Mr. Speed has conspicuously failed to master a series of very difficult subjects. He has no qualifications as a scientist, a psychologist, a philosopher, or an æsthetician.

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The second chapter deals with modern art, by which Mr. Speed seems almost to mean all the different kinds of modern paintings he dislikes. Here he is still badly out of his depth though he flounders less. He starts his argument with the remark that the evolution of culture has not yet received the study it deserves. Considering the vast and learned modern literature on that subject, one can but account for such a statement by supposing it to be the cloak of ignorance. Through a hocus-pocus of sentimental moralizing (" The modern artist who is prepared to follow the straight and narrow way." " Painting . . . expressing to the people the noblest ideas of Church and State "), Mr. Speed, it is almost unnecessary to remark, emerges in triumph to demolish with all the fury of the minor evangelical, Mr. Roger Fry, Mr. Clive Bell, and several others. With these he does not stop to argue, but with one gulp disposes of them for good and all. His great case against Mr. Fry is that he openly confesses to an æsthetic understanding, not only with the French painter Rouault (whom Mr. Speed persists in calling " Ronault "), but with the very niggers. This allegiance to devils puts Mr. Fry on the same level as Conrad's Mr. Kurtz, and is brought home to the pious by means of quotations from some of Mr. Fry's blasphemous and otherwise wicked writings, quotations made conspicuous by their brevity and by being printed on special pages.

Yet the book has merit apart from the amusement it affords in the course of its preliminary canters. When Mr. Speed gets down from the clouds he walks with steadiness and circumspection. The subject of the book is, or ought to be, Oil Painting, and the author is delightful when he sticks to it. He is not only delightful, but wise and suggestive. His arrangement and selection of excellent photographs is as good for his purpose as it could well be, and he has a great gift for illustrating his remarks with a reproduction of a work of art that effectively drives home his point. His theories, though not very profound or original, are on the whole sound, and have the advantage of being expressed quite clearly and simply. The remarks on tone, colour, and form will assuredly assist as the notes on some of the great artists will inspire those young artists for whom the book is primarily intended. R. R. T.

Les Ivoires Gothiques Français. By RAYMOND KOECHLIN. Vol. I, 549 pp.; Vol. II, 507 pp.; Vol. III, portfolio containing 231 pl. Paris. (Picard.)

All students of French ivory carving of the Gothic period, and indeed of mediæval French art in general, have long awaited these volumes, which embody researches carried out in every country in Europe during the last twenty years; the material, sifted with consummate scholarship, is presented with a critical acumen allied to a delicate wit rarely found in works of this character. The first volume contains the critical appreciation arranged under two main headings—religious and secular ivories—each divided into several groups; the second volume is devoted to the *çatalogue raisonné*, while the third consists of 231 plates, selected by M. Koechlin from the thousands of photographs made, or collected, by him in his travels. So thoroughly has he covered the ground that it seems improbable that fresh material of essential importance will come to light, or that these volumes will ever be superseded as the standard work on French Gothic ivories. In the preface M. Koechlin makes the stimulating suggestion that a corpus of the history of French decorative art might be formed from works such as the present volumes and from M. Marquet de Vasselot's exhaustive treatises on enamels, supplemented by similar writings on metal-work, tapestries, and kindred subjects. The paragraphs dealing with forgeries are illuminating, though one might perhaps venture to differ as to the recent date of some he cites, such as the reliquary triptych at South Kensington (4336-1857) with angels on a background diapered with *fleur-de-lys*, the ivory has all the appearance and patina of considerable age, and the poor quality of the work is not incompatible with a date in the second half of the fifteenth century. In connexion with the mirror cases M. Koechlin brings forward very plausible reasons refuting the legend that the chess players, represented on so many examples, portray Huon of Bordeaux and the daughter of the Admiral Yvorin; and he classes this subject among those scenes of courtly life so popular at the period on both mirror cases and caskets.

Some space is devoted to the small groups of Gothic ivories made outside France; while Italy is represented by a few examples, notably the beautiful statuette of the *Virgin and Child* at Pisa, usually ascribed to Giovanni Pisano, Germany and Spain produced little or nothing of note. England, on the other hand, in spite of the wholesale destruction of church treasuries, can still furnish a number of examples, though these fall far short of the number described as English by various writers in this country. As M. Koechlin remarks, the best argument against the English origin frequently claimed for the group of diptychs with " rose " decoration is furnished by English ivories themselves; though characteristic examples, such as the triptych carved for John Grandisson, Bishop of Exeter (1327-58), are decorated with " roses," the treatment is here quite different. M. Koech-

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lin points out an interesting detail, the statuettes of *Christ and the Virgin* on the English diptych in the *Salting Bequest* at South Kensington (A545-1910) are surmounted by ogee arches; while this ivory must on stylistic grounds be ascribed, at latest, to the first years of the fourteenth century, this form of arch, though frequently found in England at this date, is almost unknown in France until the end of the century. On plate CI is illustrated a relief of the second half of the fourteenth century, given to the British Museum in 1914 by the National Art Collections Fund as an English ivory; while acknowledging that the ivory has little or nothing to distinguish it from French work of the period, M. Koechlin accepts this ascription on the ground that the figure on the left is St. Eanswith (a rare local Kentish saint); but it is surely more likely to be St. Amelberga (S. Amélie de Gand), who is frequently represented in Flemish art with similar attributes.

The rather monotonous iconography and the immense quantity of French ivories produced during the latter part of the fourteenth century (a large number of which do not rise above workshop productions) tend perhaps to detract from the appreciation of the masterpieces of the earlier period; few things are finer or truer in emotional quality than the group of the *Descent from the Cross* in the Louvre or the *Christ on the Cross* at Herlufsholm. Other admirable and less known examples are the prophet in the collection of Baron Robert de Rothschild and the fragment of the *Descent from the Cross* in the museum at Copenhagen (from the Langaard Collection).

Is it unreasonable to wish that the vast store of information contained in these volumes should have been made more readily accessible to the reader by means of a subject index in addition to the existing index of collections? M. H. L.

Deutsche Möbel des Mittelalters und der Renaissance. By Otto von Falke. Stuttgart (Julius Hoffmann). Gm. 38.

This is first of (in all) three volumes meant to carry down the history of German furniture from the earliest in any way accessible days to the beginning of the nineteenth century. The second volume is to deal with the Barocco and Rococo styles, the third with the Classical revival. If, as we may confidently expect, the sound scholarship and the numerous well selected, well photographed, and well reproduced examples mark future volumes as they illustrate this one, students of furniture will possess a work of the highest importance to their study. The author is a man of European repute for his wide and deep knowledge of the decorative arts. It is certain that no one in Germany can speak with higher authority.

The six hundred pieces reproduced are not all in faultlessly unrestored condition, nor are they all of German origin in the pedantic sense. Time has wholly spared very few mediæval pieces of furniture. They have to undergo rough handling sooner or later, and, as they also have to serve the purposes of daily life, damage must be repaired for practical reasons. The author, however, guarantees us that he has selected for reproduction no object in which repairs or replacements have altered the character of the work or form a major portion of it. For cogent reasons some Scandinavian and Flemish pieces have been included. In Scandinavia, Romanesque forms, once common all over the North of Europe, lingered and were copied during several centuries after the types had been abandoned elsewhere. Thus even an eighteenth-century bed from Norway is obviously Romanesque in tradition, and the same is no less evident in a carved armchair from the same country which is now in the Figdor Collection at Vienna. A certain number of mediæval objects of Flemish origin are also introduced, because at the oncoming of Gothic it took possession of the Flemish and Burgundian provinces before obtaining predominance even in West Germany, which, again, was ahead of the East and South in this respect.

Careful examination of the reproductions will give a shock to some owners of imagined rarities. Thus an armchair at Hever Castle, believed to date from the fifteenth century, proves to be a cunning copy of one in the cathedral at Anagni, and thus throws doubt upon some other chairs in the same collection which appear to possess similar qualities. Dr. von Falke has not carefully studied so large a number of pieces of furniture without lighting upon many forgeries, even in museums most conservatively selected. Thus he points out that most of the highly decorated cupboards with carvings on doors, drawers, and so forth, with figures in niches and the like, are forgeries made at Cologne between the years 1880 and 1890, and that the richest and best specimens, which have been exhibited with pride in public collections and published with satisfaction in books like Hirth's *Formenschatz*, are most likely to be fakes.

In old days, before the coming of railroads, when visitors to Switzerland travelled in carriages, many a party spent a night at Sion and availed themselves of the opportunity of examining the wonderfully interesting castle, cathedral, and museum of Valère, which looks down upon the venerable capital of the Valais Canton. Among other rarities there preserved are five Romanesque chests in tolerably good condition for boxes some eight hundred years old. Dr.

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von Falke says that only one of them has previously been published, but photographs of them have long been in my possession, purchased in Switzerland. Is a photograph on public sale a publication? Let someone else decide. These chests—three of them with well-proportioned and moulded round arched arcading, and with their styles pierced with similar arches—are of greatest interest and historical importance. They may be attributed to the twelfth century. A remarkable long settle of the thirteenth century, which is in the church at Alpirsbach, preserved a tradition which is even more Byzantine than Romanesque. They enable us to interpret the pictures of furniture which occur in manuscripts or sculptured upon Romanesque and Gothic cathedrals, for it is, of course, mainly from pictured sources that the kinds of furniture existing before the twelfth century have to be inferred. The only other important piece of furniture of like early date cited by our author is a set of choir seats at Spalato. He states that they were published by Viollet-le-Duc in his *Dictionary of Furniture* (Vol. I, pp. 4, 5); but they neither appear at that place in my copy of the book, nor does Spalato find mention in the index.

The most interesting general observation of the author is that there exists a continuity of tradition right down from Roman to Romanesque days in the matter of furniture. Thus the making of chairs, either in metal or wood, out of cylindrical rods or posts is a very ancient custom. Such rods also turned into the likeness of a row of balls are most ancient. Those made on a triangular seat-plan date, at earliest, from the fifteenth century, though tradition ascribes many of them (e.g., the Warwick chair) to early historical personages. Folding "X" chairs were the official seats of Roman generals, but it was not in Italy that they first appeared: we can observe them in ancient Egypt. A startling classical survival is evidenced by one such chair of *c.* 1242 which belongs to the Stift Nonnberg at Salzburg. The wood is inlaid with ivory and the feet are of bronze. Another survival is the chest with a roof-shaped lid—a flat board along the top and a board sloping from it to front and rear. Such a chest of Greco-Roman date was found in Egypt; they have scarcely yet ceased making them in Norway. Yet another kind of cupboard illustrates a like continuity, but space is lacking for further details.

The fact is that the mediæval house contained little furniture and was very uncomfortable. A bench all round the walls of a room, a chest or two and some stools to sit on, a rough bed outlined with planks—these were the chief possessions of this kind owned even by princes. Many inventories confirm the conclusion. It was not till the fourteenth, and more markedly the fifteenth century, that "comfort" began to be sought and to influence the design of furniture. The great plain chests of the thirteenth century, which were found in England and all over Europe, usually had a lid working on a "pin hinge." To make room for the pin, the ends of the chest had to slope inwards from bottom to top. Curiously enough, chests of the type are shown and described with sloping ends, but none have the pin hinge. It looks as though they had been copied by joiners from an English original which they did not understand.

Fourteenth-century chests, alike in England and Germany, tend to be covered with carved ornament, especially beasts in roundels. These beasts slowly change their character from Romanesque to Gothic. At last, in 1416, Hubert van Eyck paints a room interior in the *Heures de Milan* which for the first time displays a harmonious, comfortable, and artistic effect. Domestic home-art was born. Van Eyck in that same book had painted the first real landscape. It is, indeed, remarkable that two such different types of art should spring into visibility at the same moment and beneath the hand of a single artist. The revolution is heralded by a piece of furniture of a new type—the dresser. Dr. von Falke omits mention of the etiquette of dressers and the number of shelves permitted to people of different ranks. He will find all about it in my book, *The Van Eycks and Their Followers*.

Later developments are more interesting to look at, but less interesting to read about. Our author follows the fate and changes of furniture in various art provinces. The interested reader will find profit in careful study of every page.

MARTIN CONWAY.

Rare English Glasses of the 17th and 18th Centuries. By JOSEPH BLES, with an Introduction by Bernard Rackham and a chapter on Commemorative Glasses by Sir John S. Risley, K.C.M.G. 269 pp., including 100 pl. (Geoffrey Bles.) 5 guineas net.

This beautifully produced volume supplies a long-felt need in the literature of English glass. Despite the popularity of the subject, the great increase of late years in the number of collectors and the enhanced value of the objects themselves, there has never been a work to do justice to the considerable æsthetic interest of this branch of the applied arts. The only standard work on the subject, Hartshorne's *Old English Glasses*, was published as long ago as 1897, when interest was still mainly historical and anecdotal, and when the processes of reproduction were quite inadequate to meet the peculiar demands of the material. For it is particularly difficult to transfer to paper the qualities that go to make perfection in a glass; not only has the cubic mass of the object (which is of the essence of its æsthetic appeal) to be reduced

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to two dimensions—a difficulty shared in any process by sculpture and pottery—but that very mass is crystal and impalpable; at the mercy of all manner of false lights and misleading reflections. Realizing these difficulties one must pronounce Mr. Bles's album of a hundred plates no less than a triumph. The initial photographs have been a work of great care; they are cleanly reproduced on a not too glossy paper; and this, in its turn, is mounted on the same paper as that on which the text is printed—thus avoiding two faults of most modern books of this order: the glassy sea in which the illustrations tend to be submerged and the sometimes fatal disruption due to the different substance of the papers.

It is no intention of the book to make new research into the history of the subject: the text, indeed, is not extensive, consisting of a graceful introduction by Mr. Bernard Rackham, a considerable essay on commemorative glasses by Sir John Risley, and several shorter essays by Mr. Bles, introducing the different categories into which the illustrations are divided. Mr. Bles rightly emphasizes the importance of diamond-point engraving on English glass—a subject to which practically no attention has hitherto been paid. He writes:

> The attitude towards it appears to have been that the poor specimens were but scratches and the good ones "probably engraved abroad." The problem does not, however, admit of quite such a simple solution, for among the good specimens there are several that are unmistakably English, as will be seen from the illustrations. English Diamond Point differs from the Continental in technique, in the lettering, and especially in the style of decoration. Continental glasses are generally more elaborately decorated than the English, both in the design and in the lettering, but even where Eglish glasses are richly engraved . . . we find a characteristic "repose" and sense of proportion. They, moreover, suggest not the amateur but the professional craftsman, and remind us of the finely engraved English silver of the period.

On two points I should like to demur to Mr. Bles's suggestion. He implies that some of the Bristol opaque glass painted in enamel colours "principally in the Chinese style," is identical in colour and design with the similar work on Staffordshire saltglaze, generally ascribed to an immigrant Dutchman. I am inclined to think that this similarity is quite fortuitous; and it is indeed possible that the work in question, "principally in the Chinese style," is actually the work of Michael Edkins, the artist who painted on Bristol pottery and porcelain. So, at any rate, we may conclude if a certain delft plate in the Victoria and Albert Museum bearing the initials of Edkins and his wife is rightly, as it is traditionally, ascribed to him. Again, is it true that the beautiful glasses of Frans Greenwood were etched in fine stipple "by the fluoric acid method"? The statement has been categorically denied in THE BURLINGTON MAGAZINE (see Mr. Winkworth's letter in the number for February, 1923), and a close examination of the stipple suggests a definite puncture with a point rather than an acid eating through a stippled "resist." H. R.

Catalogue of Egyptian Antiques: Gold and Silver Jewellery and Related Objects. By CAROLINE RANSOM WILLIAMS. 281 pp. + 38 pl. New York (The New York Historical Society). (Quaritch.) £2 7s. 6d.

Though this work takes the form of a *catalogue raisonné* of the Egyptian jewellery in the collection of the New York Historical Society, it contains so much important matter that it will be gladly welcomed not only by members of that society, but by many who do not belong to it; Egyptologists and general readers alike are provided for; Dr. Williams has indeed written for the former, but has kept those who are not specialists in her mind's eye.

The learned author tells us much about the gold used by the Egyptian artisan, its provenance, its alloys, the method of working it, and something about the tools made use of. She tells us, too, much about scarabs, finger rings, earrings, amulets, statuettes of the gods: each of these subjects has a section to itself, and every specimen in the collection is fully described, whilst each section has an introductory note which will enable even the least learned of its readers to better appreciate the treasures described.

Of the 160 articles dealt with two stand out in interest, one for everybody, Egyptologist and others alike, the second perhaps more especially for the general reader: we refer to the signet-ring of the priest of Isis of Khufu, and the Menes necklace and earrings.

The signet-ring is described as being uncommonly heavy, and as bearing "an unusually long and beautifully executed inscription on the bezel." Dr. Williams goes on to say that "the ring's history is romantic, as the occurrence of the name of Khufu [Cheops] in the inscription resulted in its being considered popularly for many years the signet-ring of that monarch, builder of the great pyramid of Giza." This ring shows but little wear; it is in "superb condition." About seven pages of this large book (12 in. by 9 in.) are devoted to a description and discussion of this ring; the inscription in which includes some titles which are not yet understood. It is now known to belong to the twenty-sixth dynasty and probably to the reign of Psammetich II (594-589 B.C.)—far remote from the time of Khufu or Cheops, who lived well over 3,500 years before Christ. The ring was made for a "priest of Isis of Cheops," that is of a small temple of Isis abutting on one of the small pyramids next to that of Cheops. The Menes necklace and earrings have a different kind of interest. So far from belonging to the

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period of Menes, 4,400 B.C. or thereabouts, they are a forgery, " made at some time in the decade A.D. 1833-1843 ! Dr. Williams's four pages on these notorious articles are quite good reading.

To many, one of the most interesting bits of the whole work will be the account given in the introductory pages of the Egyptian method of inlaying, and a comparison of that method with cloisonné enamel. Dr. Williams writes : " The term ' cloisonné work ' may be applied to the inlaid jewellery from Egypt without doing violence to its derivation, since the cloisons are present in the Egyptian work, but it really denotes quite a different technique." The process of cloisonné enamel is familiar to our readers and need not be described here. As to the Egyptian work, Dr. Williams proceeds to say : " No heat was applied to the great majority, if to any, of the comparable Egyptian jewels after the gold shell with its cells had been completed, nor was the visible surface ever given the smoothness and continuity of modern cloisonné work. The Egyptian inlays were held in place principally by the bed of cement in which they were laid . . . they never filled the cells so completely as does the enamel of cloisonné work." The chief inlays were semi-precious stones, but glass or glazed pottery was sometimes used; in every case the fitting was done by grinding.

There is so much that is full of interest in this book that one could go on writing about it indefinitely ; but, this being impossible, we can only recommend those who have the opportunity of reading it to make the most of their chance. A word of regret must, unfortunately, be added; regret that so handsome and so valuable a work should be sent out in a paper cover, something quite unsuitable for its size and weight. E. B.

Meister der Japanischen Farbenholzschnittes. Neues über ihr Leben und ihr Werke. By FRITZ RUMPF. 143 pp. ill. + 18 col. pl. Berlin (De Gruyter). Bound, Gm. 45.

This book may be described as a series of continuous critical essays on some of the outstanding problems that have engaged the attention of students of Ukiyo-ye during past years. It concerns itself with the life-history of artists rather than with their work, except in so far as this may throw light upon their history or on the solution of these problems. The author has equipped himself for the task by a fruitful study of former writers, both foreign and native; and in cases where he disagrees with their conclusions he backs up his opinion with well-considered, logical, and constructive argument. The subject-matter is divided into the following main groups. (1) The beginning of the wood-cut in Japan, both in single-sheets and book-illustration; the life-histories of Matabei, Moronobu, Kaigetsudō Yasunori (Andō); Kiyonobu and Koyomasa, and the problem that surrounds these names; Hanegawa Chinchō, and Kondo Kiyoharu. (2) The beginning of colour-printing; mekura-goyomi (pictorial calendars in rebus form), ryaku-reki (abbreviated calendars), and obake-goyomi (ghostly calendars); the beginning of multi-coloured printing with special reference to the work of Susuki Harunobu, Kikurensha Kyosen, and Tachibana Minkō; an account of the notorious story-teller and divinator, Fukai Shidōken; and a long account of the celebrated Meiwa beauties, O-Sen, O-Fuji, and Tomoeya Toyosato. (3) Shiba Kokan's connexion with Harunobu; the famous Yedo publisher, Tsutaya Jūzaburō; a too brief note on the real cause of Utamaro's punishment; a severe but just criticism of Dr. Julius Kurth's monograph on the artist Sharaku; the performances of the drama, Kanadehon Chushingura, in 1794; and the artist, Kabukidō Yenkyō. (4) Katsukawa Shunshō and Ippitsusai Bunchō and their pupils. (5) The Kyōto and Ōsaka Masters. (6) The decay of the art of wood-engraving in Yedo. (7) Hanabuso Itchō and his followers; the Maruyama, Shijō, and Kishi Schools. (8) A list of actors with short biographical notes. So much for the scope of the work. In his treatment of the subject, Herr Rumpf has not shrunk from adverse criticism of views expressed by his predecessors, especially by Kurth, nor from animadverting upon errors of translation or interpretation from the Japanese. While most of such criticism is justified, it does not follow that his own alternative opinion will in all cases meet with the unqualified approval of his readers. Nevertheless, we welcome the book as an undeniably useful contribution to our knowledge of the subject. A few errors have crept in which are of little consequence and in no way detract from the value of the book. There is, however, one which demands notice if only to put right an almost universal misstatement in regard to Minkō's fine colour-book of various artisans at work. Of this Herr Rumpf writes : " Minkō's best-known work is the Saiga shokunin burui of 1770, the most beautiful wood-cut book ever printed in Japan, of which Strange rightly says, ' the edition of this work on large paper is a treasure any collector may be proud.' " Now here we have two errors of description : firstly, the date of the book is Meiwa 7th, year of the Tiger, 12th month, which corresponds to a day in January or February, 1771; and secondly, the illustrations are not printed from wood-blocks, but from stencil plates by a process known as surikomi saishiki, or rubbing in of colours; and to this is due the

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wonderful gradation of most delicate tints that impart to the pictures a delicious tenderness of tone. The second edition of 1784 was printed from wood-blocks, but is not to be compared to the stencilled edition. The omission to provide an index and to attempt a solution of the interesting problem surrounding the names of Shikō and Chōki is to be regretted; and we hope that these deficiencies will be made good should a second edition be called for. As regards the illustrations, they are adequate and well-selected for the elucidation of the text, while those in colours are, in addition, reproduced with care and give a very favourable idea of the colouring of the originals. A perusal of this scholarly and well-written book will repay the earnest student, and its subject-matter should make appeal to the collector whose interest is not entirely bound up in the artistic nature of his treasures. J. J. O'B. S.

English Decoration and Furniture of the Early Renaissance (1500-1650). An Account of Its Development and Characteristic Forms. By M. JOURDAIN. 305 pp., fully ill. (B. T. Batsford.) £3.

This work, on the Early Tudor, Elizabethan, and Early Stuart periods, forms the fourth and final volume of Messrs. Batsford's Library of Decorative Art, and rounds off the survey of English decoration and furniture from Tudor times to the nineteenth century. The period covered by Miss Jourdain in the present volume —the same as that covered by Gotch in his *Early Renaissance Architecture in England*— is, as Col. Strange points out in his Foreword, " of all others the most interesting in the history of English decoration and furniture, for it was that which saw the laying of the foundations whereupon all subsequent progress was based." The author has approached the subject from the historical and analytical standpoint, and has taken pains to show the successive influences which determined the character of the work throughout the period. An especially instructive chapter is the one which deals with these influences—first Italian, under Henry VIII; then Flemish, under Elizabeth and James I; and then French and Italian in the time of Charles I; while, for the purpose of illustration, the valuable and original method of comparison has been employed of placing side by side certain English decorative details, and the contemporary designs of Continental ornamentists from which they were borrowed.

The section devoted to decoration includes chapters on woodwork, carving, plasterwork, and glazing, as well as one on decorative painting and colouring—a subject which, so far, has never been properly explored. These are followed by a series of typical interiors, showing panelling, doors, screens, windows, chimney-pieces, and staircases, accompanied by a treatise on each individual feature. The last portion of the book deals with the various articles of furniture in use during the period. An original exposition of this subject, about which so much has already been written, is not easy, but it has been accomplished with skill and judgment. A sense of proportion has been maintained throughout, and the survey of each section, though concise, is never superficial. The work is obviously the result of diligent and patient research, and is written with characteristic thoroughness. The present volume, it need scarcely be said, both as regards text and illustrations, is as finely produced as its predecessors, and the whole four volumes, taken together, form a most valuable and instructive series. H. C. S.

Villanovans and Early Etruscans. By DAVID RANDALL-MACIVER. xv + 275 pp. + 46 pl. Oxford (Clarendon Press). 84s. net.

This fine work is a study of the early iron age in Italy as it is seen near Bologna, in Etruria, and in Latium. In his preface the author states that it was his purpose in this book and another volume now in preparation " to furnish professional students for the first time with an ordered and detailed account of the principal iron-age material existing in the museums of Italy "; and elsewhere that he has " written for specialists, not for amateurs." Very little time spent over the book will convince anyone that only competent archæologists can fully benefit by the wealth of Mr. Randall-MacIver's erudition; but still there are some crumbs which may be gathered up by those who must be classed with the *profanum volgos*. Those interested in artistic early pottery and metal-work will find much that is worthy of consideration in many of the plates and the notes thereon; and, indeed, one often wishes, when trifling with books of this specialist character, that the plates and notes might be published separately for the benefit of those whose inclinations are towards art rather than archæology. In the epilogue the author gives some valuable notes on the Etruscans for the non-specialist's benefit. He sets down certain facts, relating to the Villanovans and Etruscans, which " seem to emerge already with some clearness from the mists of controversy and the tangle of detail." It would appear that we may regard it as fairly certain that the Etruscans came by sea from the Near East, probably from Asia Minor, in the latter half of the ninth century B.C., and that the distance of their original home from Italy (combined with the fact that they came in ships) makes it highly improbable that they came " in any considerable force." Dr. Randall-MacIver suggests a comparison with the position of the eleventh-century Normans in England and Sicily. This is only one point; the book is full of interest even for

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the non-specialist, who has much to be grateful for in the admirable illustrations, to a large extent the work of Mr. F. O. Lawrence. E. B.

The Annals of Sennacherib. By DANIEL DAVID LUCKENBILL, Ph.D. 196 pp + 3 pl. (Oriental Institute Publications. Vol. II.) (University of Chicago Press.) Price 22s.

This is a publication of the Oriental Institute of the University of Chicago, consisting of the cuneiform text of an Assyrian prism in the possession of that university, together with a transliteration, a translation, and an informing introduction by Dr. Luckenbill. The volume will doubtless be welcomed by orientalists and biblical students, but it is quite beyond our province: however, even to the general reader it contains much of interest and probably gives a very fair idea of the ordinary methods of a powerful and successful oriental monarch. Among other incidents recorded is the expedition against Hezekiah, King of Judah, and the annalist boasts that much treasure was taken back to Nineveh, gems and jewels, chairs and couches of ivory. Speaking generally, the burden of Sennacherib's song seems to be: "I besieged, I captured, I destroyed, I devastated, I burnt with fire"! Dr. Luckenbill says that he knows it is not good form to pass judgment upon the kings of old, that those worthies must be studied in the light of their own times, etc.; but "to edit the inscriptions of such a man as Sennacherib is to pass judgment upon him." He goes on to say: "If Assurnatsvipal, Tiglath-pileser, Sennacherib, and the rest insisted upon spreading the accounts of their barbarities all over the walls of their palaces, why should we refrain from calling them barbarians? That the times in which these monarchs lived were strenuous none will deny, but if Assyrian justice was ever tempered by mercy the accounts of it have been lost." In regard to another matter Dr. Luckenbill makes a probable suggestion. When Sennacherib conquered a place as likely as not he would drive its inhabitants before him to Assyria; and Dr. Luckenbill suggests that when the people of Chaldea, the Aramœans, the Mannai, the people of Kue and Hilakku, of Philistia and Tyre were snatched away from their lands, they became something more than the mere slaves of the Assyrian architects; that n short, Sennacherib may have borrowed from them ideas on art and architecture. And what more likely? E. B.

Die Altniederländische Malerei. Die Malerei in Belgien und Holland von 1400-1600. By FRIEDRICH WINKLER. 413 pp. with 214 ills. Berlin (Propyläen Verlag.)

Mr. Friedrich Winkler has undertaken a difficult task—to give a complete picture of Netherlandish and Flemish painting between 1400 and 1600. The author knows his subject well, and treats it as a whole without superfluous details. The illustrations to the book are well chosen, characteristic, and numerous. No art was more international than that of Holland and Belgium; it exercised a great influence on European painting. Mr. Winkler gives only a brief account of the Flemish and Dutch abroad—a subject which might, indeed, form a separate volume. The one criticism which we can make against the volume is that its author has lived for so long among the old masters that he forgets that some of his readers are making acquaintance with the subject for the first time. For these the brief bibliography at the end of the volume will be inadequate. And it seems to me that these readers would have been grateful to the author had they found in each chapter a list of the principal works of the painters in question. In spite of these criticisms, however, we owe to Mr. Friedrich Winkler a clarifying treatise on an obscure subject. A. H.

Early Architecture in Western Asia: a Historical Outline. By EDWARD BELL. 252 pp. with 110 ills. + map. (Edward Bell.) 10s.

So much spade-work has now been done in Western Asia that there is a certain danger of authors and publishers failing to keep pace with the development of the subject. One has to be a specialist and have much time at one's disposal to be sure of seeing the semi-private publications in different languages which alone give adequate information concerning the archæological work done on such sites as Nippur, Assur, or Boghaz-Keui. Mr. Edward Bell, whose work on Hellenic and Egyptian architecture is familiar, summarises in the present volume the bulk of the information so acquired in recent years, and includes in his survey the fascinating material from Mesopotamia, which we owe to the explorations of Dr. H. R. Hall and Mr. R. Campbell Thompson. Mr. Bell's book is not exhaustive but most successfully resumes for the general student what is known *to-day* of the art and culture of the early peoples of Western Asia.

Ancient Earthworks and Camps of Somerset. By E. J. BURROW, F.R.G.S. 165 pp. fully illus. + map and plans. Cheltenham. (Burrows.)

Mr. Burrow gives us reproductions of over one hundred drawings of British, Roman and Saxon camps and earthworks in the country of Somerset, with descriptions of the same and numerous plans, together with a map of the county. His book will be a welcome guide to those interested in such matters, but the subject with which he deals has no bearing on the fine arts. The drawings are very good, and three or four of them may suggest that there are other things in Somerset, a wonderful county, to which the most enthusiastic of archæologists might well devote his attention as he wanders from one camp to another. E. B.

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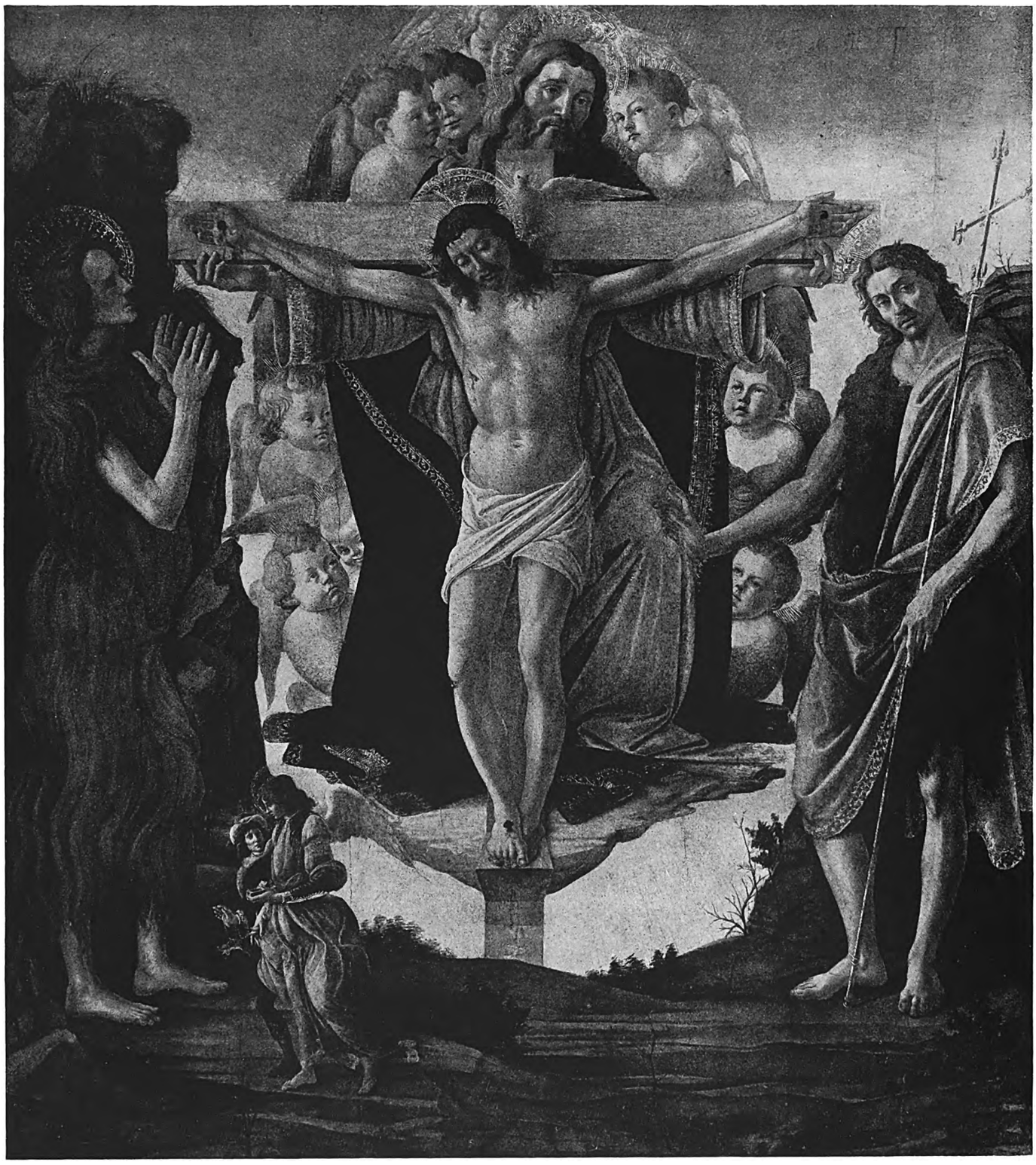

The Trinity with St. John the Baptist and the Magdalen, here identified as by Botticelli, with additions by one or more pupils. Panel, 2.2 m. by 1.9 m. (Viscount Lee of Fareham)
Scenes from the Life of the Magdalen. Predella here connected with the above. (Johnson Collection, Philadelphia, U.S.A.)

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A NEWLY DISCOVERED BOTTICELLI

BY YUKIO YASHIRO

IT is a pleasant surprise to find in a new addition to the collection of Viscount Lee of Fareham, *The Trinity with St. John and Mary Magdalene* [PLATE I, A], not only a picture for which, like other students of Italian art, I have been vainly seeking for some years, but also one of the most interesting achievements of Botticelli. The work is in an almost perfect state of preservation and has great beauty of conception and execution, although not altogether by Botticelli, which is not surprising, considering the size of the panel, which measures 7 ft. 3 in. by 6 ft. 4 in. The significance of the picture is further increased because of certain historical problems which, in my view, can be elucidated through a study of it.

All students deplore the scarcity of religious pictures by Botticelli belonging to the best period—that is to say, to the time of the *Primavera*. The largest work of this sort, *The Coronation of the Virgin*, in the Uffizi Gallery, is a splendid conception, but it was painted some years after 1490, when Botticelli, under the lash of Savonarola's spiritualism, was turning to mystic visions and away from that direct intercourse with nature which seems to be an indispensable accompaniment to a "sympathetic" technique. Much of the skilfulness of brushwork in the *Coronation* is really the result merely of long-continued practice in craftsmanship, and there is accordingly a certain effect of dullness and heaviness. Artistically the picture is comparatively tedious, except for the circle of angels which is so wonderfully inspired that it is apt to render the inferiority of the other parts doubly apparent. *The Madonna and Child with St. Barnabas and other Saints*, in the Uffizi Gallery, is the most dignified of enthroned Madonnas Botticelli ever conceived, but even in so fine a piece of execution one misses the mellowness and the exquisite interchanges of tonality as we find them in the *Primavera*. The altarpiece was painted about 1485, and by that time, having entered into his independent career as a painter, when he tended to be more decorative than realistic, Botticelli's technique had already begun to incline towards the mannerism exemplified later in the *Coronation*.

Botticelli, before his departure for Rome, underwent a great change. To be more precise, this was just before 1478, the year of the Pazzi Conspiracy, when he was ordered to paint in fresco the extraordinary portraits of criminals and when, under the influence of Andrea del Castagno, he acquired the now too famous "aria virile." As the *Primavera* shows, his brushwork became more sensitive and soft, following the delicate surface of the human body in such a way as not only to explain the bony and muscular structure of the body, but also to express the feeling of life inherent in it. Besides the *Primavera*, the great work of this pre-Rome period was the *St. Sebastian* of the Berlin Museum, superb for its combination of strength and delicate sentiment. What we have so far missed is a large altarpiece painted by Botticelli during this, his best period, when his power as a realist had ripened under the congenial influence of Verrocchio and Pollajuolo, and when his extreme finesse had not yet been marred by Castagno's overwhelming monumentality of style and rigour of expression. Viscount Lee's *Trinity* dates, I believe, from just this period.

Hitherto, the only large altarpiece with many saints known to belong to this period has been the *Madonna and Child with Six Saints*, in the Florence Accademia. It is a dignified conception, but, unfortunately, its central part, the Madonna and Child, was much repainted in oil some time in the sixteenth century.

The *Trinity* is not, of course, a new discovery. Horne does not mention it, but from the time it belonged to Lord Wimborne, many experts, both English and foreign, saw it in various collections, and it was exhibited in 1902 at the Royal Academy Old Masters exhibition. I had often heard of it, although I do not remember any published opinion of its authenticity. It was Count Gamba, of the Uffizi Gallery, who first suggested to me that it was an important picture, he having seen it when it was in the possession of Messrs. Lesser, in London, in 1907. Since my arrival in England in August I had sought in vain for the picture till, one day, Mr. Collins Baker, of the National Gallery, showed me a photograph of it and told me that it belonged to Messrs. Field. Quite recently Viscount Lee acquired it. The picture having passed so many experts unnoticed, I fear I must expect objections to my immediate and enthusiastic acceptance of it as a great Botticelli.

In my view, the date of the picture can be arrived at with something like accuracy; its predella can be produced, and it can be identified as the famous lost altarpiece of Santa Elizabetta delle Convertite.

To prove the authenticity and the date of the new *Trinity* one should refer, first of all, to the Berlin *St. Sebastian* [PLATE II, F]. A comparison of the minute manner of modelling the nudes and of the sharp folds of the loin cloths,

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almost identical in the two figures, is, to my mind, sufficient to connect the *Trinity* closely with the Berlin picture. Even more striking are the points of similarity in the treatment of the landscapes, such as the parallel strokes of thin, fluid brushwork on the trees and shrubs. These are only the more apparent resemblances; others I leave readers to find out for themselves. Now the Berlin *St. Sebastian* was painted, as documents prove, in 1473 for Santa Maria Maggiore, Florence.[1]

The second reference I propose is to the *Primavera,* of which the central figure, Venus, reminds one strongly of the St. John the Baptist in the *Trinity* altarpiece. The Uffizi Gallery has the famous pen-drawing of *The Baptist,* whose figure corresponds almost exactly with that of the same saint in the *Trinity;* but in trying to fix the date one should consider the different build of the figures, which is most important, rather than the mere similarity of pose. The face is short in the painted figure, while in the drawing it is rather long, as in later works of Botticelli; the modelling is very minute, even timid, in the painting, while in the drawing it is more straightforward and bolder. Allowing for the difference of size and material, one is inclined to regard the St. John in Viscount Lee's picture as, stylistically, the Venus of the *Primavera* in disguise rather than a repetition of the Uffizi drawing. I take the drawing to be a study, reminiscent of the earlier and excellently executed Baptist of the *Trinity,* for the same saint in the *Madonna and Child with St. Barnabas and other Saints.* I may also add that the existence of a similar Baptist in a late Botticelli school-piece of the *Madonna and Child with Six Saints,* in the store-room of the Uffizi, should not influence us towards giving the *Trinity* a later date. This school-piece seems to have been painted under the general influence of the *Madonna and Child with St. Barnabas and other Saints.* The *Trinity* altarpiece must be dated between the Berlin *St. Sebastian* (1473) and the *Primavera,* which must have been painted before 1478, the year of the Pazzi Conspiracy and of the first evidence of Andrea del Castagno's influence on Botticelli.

Between these two great milestones in Botticelli's career, the Berlin *St. Sebastian* and the *Primavera,* it seems to me that Viscount Lee's picture must be placed nearer to the former—that is, nearer to 1473. Not only is the similarity to the Berlin *St. Sebastian* much more evident than the likeness to the *Primavera,* but also there are many resemblances between the *Trinity* and the Accademia *Madonna and Child with Six Saints,* which, according to my idea of Botticelli's development, preceded the *St. Sebastian* a little. The Accademia picture still retains Fra Filippo Lippi's characteristics: St. Francis, for instance, recalls the head of the late Mrs. Gardner's *Madonna* in Boston, which is very Filippesque, and this St. Francis of the Accademia altarpiece bears a close resemblance to St. John of the *Trinity.* Again, the bare arm of St. John in the Accademia picture, which was modelled in Verrocchiesque realism, even to the laborious method of indicating the veins beneath the skin, shows a resemblance to that of the same saint in the *Trinity.* If one is tempted to object to the authenticity of the new picture because of the flatness of some of the hands—for instance, those of Mary Magdalene or of the crucified Christ—I would explain, while admitting the extensive collaboration of an assistant, to be discussed later, that flat treatment of hands was not altogether foreign to Botticelli when he still retained the technique of Fra Filippo. The hand on the breast of St. Francis in the Accademia *Madonna* is a typical example of this sort. This Filippesque character still remaining, but about to disappear, is one reason that induces me to place the *Trinity* nearer to 1473 than to the time of the *Primavera,* which shows to perfection Botticelli's own original way of painting hands. What confirms this dating is the most beautiful and the entirely genuine part of the whole picture, Tobias and the archangel, which no one would be surprised, so far as style is concerned, to find just as they are even in the National Gallery tondo of the *Adoration of the Magi.* Botticelli painted the famous Uffizi *Adoration of the Magi* about 1478, and in the technique of painting—that is, in the actual application of pigment—there is not much difference between the London and Florentine Adorations, although in the general attitude towards the human figure they are widely apart. Therefore, one may legitimately expect to find figures similar to the Tobias and to the archangel of the *Trinity* in the Uffizi *Adoration.* Only a careful study will show that the London tondo *Adoration* is much nearer in technical details to the Tobias group. Their very counterparts could easily be pointed out in the lower part of the London tondo. Now this tondo was painted when Botticelli was well on his way from Filippo's influence and towards the Uffizi *Adoration,* which is to say in some year near 1475; and this is the date I propose for the *Trinity* altarpiece.

My next attempt is to prove that the predella of the *Story of the Magdalene* [PLATES I and IV, G] in the Johnson Collection in Philadelphia belonged to this *Trinity with Mary Magdalene and St. John,* and to identify them as forming together the famous Botticelli altarpiece in the

[1] Cf. Horne, *Botticelli,* p. 32 ff.

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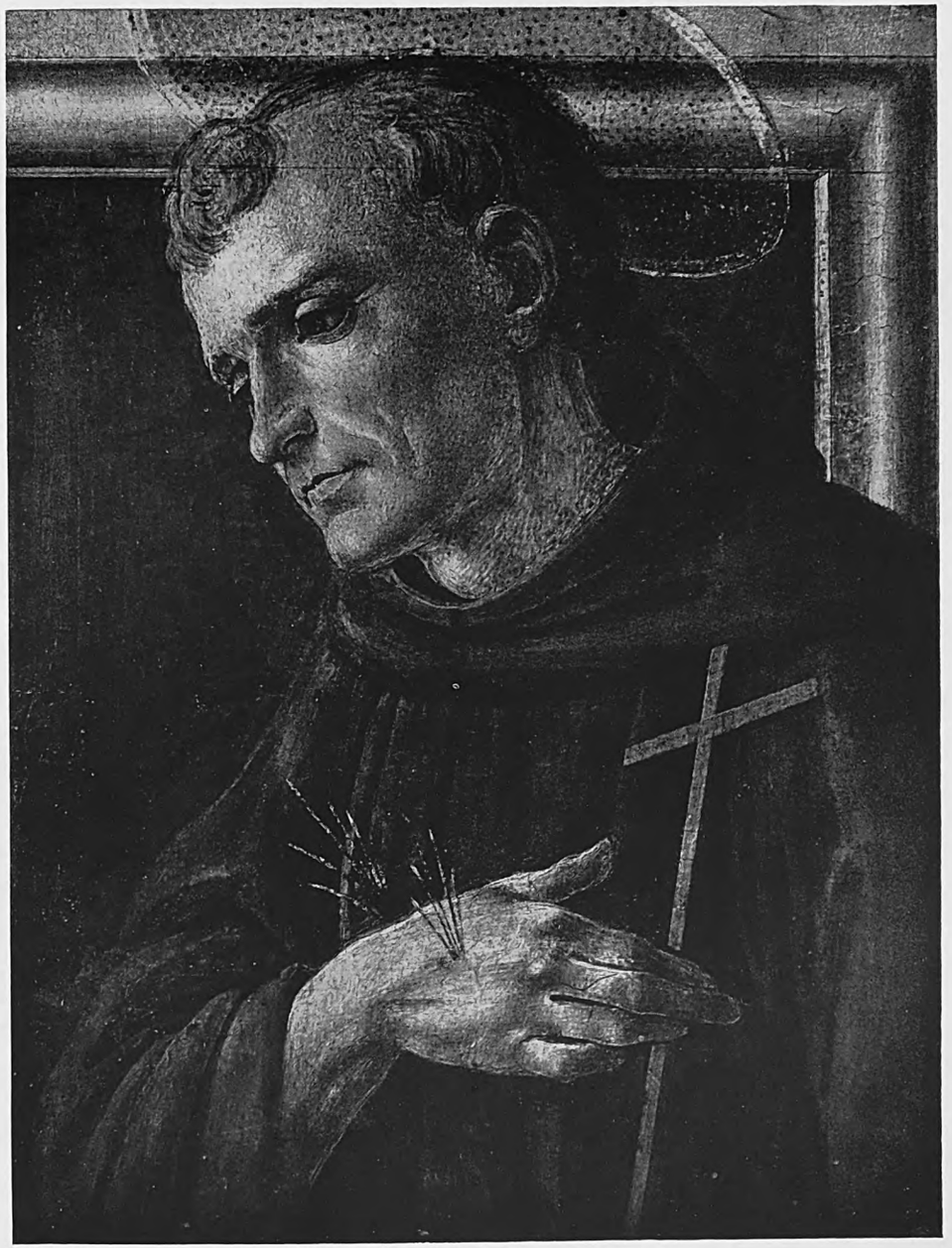
B—Tobias and the Archangel. Detail from *The Trinity* shown on the Frontispiece



C—St. Francis. Detail from *The Madonna and Child with six Saints,* by Botticelli. (Accademia, Florence)

Plate II. A newly discovered Botticelli

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monastery of Santa Elizabetta delle Convertite [PLATE I].

Among the lost works of Botticelli, none is so frequently mentioned by chroniclers as this Convertite altarpiece. Beginning from the oldest and most trustworthy "Anonimo Gaddiano," through the gossiping Vasari, down to the early nineteenth century, no less than seven writers have mentioned it, the last having seen it in 1802. As its disappearance was so recent, particularly eager searches have been made for it, with the consequence that scholars of Botticelli have frequently been tempted into jumping to a conclusion whenever a new theory has been invented. On one occasion even such an indifferent school-work as the *Descent of the Holy Spirit,* in Sir Herbert Cook's collection, was confidently attributed to Botticelli. Mr. Berenson, in the catalogue of the Johnson Collection, warns scholars of this: "One would gladly jump to the conclusion that they (the *Mary Magdalene* predella) formed part of a work in the Convertite mentioned by various writers" (p. 28 ff.). I hope I am not myself over-hasty when, after finding that the Johnson predella conforms with the *Trinity* altarpiece in subject, in style, and, most important of all, in measurement, I connect this very important example of Botticelli's religious art with the most famous of his lost works. The Johnson predella consists of four small panels each about 16½ in. in length, so that, if we allow for a small fraction for the frame connecting the panels, as is usually done, they fit the *Trinity* well, which is 6 ft. 4 in. in width.

As to the date of the predella, Mr. Berenson has placed it somewhat earlier than 1480, with which opinion I agree. The date accords perfectly with that which I have independently given to Viscount Lee's picture. Dr. Bode's attribution of the Johnson predella to the nineties of the Quattrocento does not appeal to me very much, as his chief argument depends upon the similarity of the architectural background in the Johnson predella and in Botticelli's panels of historical subjects, *St. Zenobius, Virginia and Lucrezia,* which he painted after 1490.[2] This question of the architectural background, as I understand it, is not in any case inconsistent with my date, which I will discuss when I come to the question of the assistant who worked for Botticelli both in the predella and in the main picture. One may add, as another proof of the definite connection of the Johnson predella and the *Trinity,* that the small Magdalene in her Assumption attended by two angels, in the predella [PLATE IV, G], is almost a repetition of the large Magdalene of the *Trinity.*

It is a great pity that none of the seven writers, recording the Convertite altarpiece, has given any description of its subject. Santa Elizabetta delle Convertite was an Augustine monastery in Florence which was "founded in the fourteenth century for the receipt of certain courtesans who, through the preaching of Fra Simone da Cascia, had been moved to follow the example of the Mary Magdalene."[3] Horne thinks that "the patron saints of the Convertite which, according to the traditional use, would have been represented in the altarpiece, were St. Elizabeth, St. Mary Magdalene, and St. Augustine." This is by no means certain. The exceptionally prominent part played by Mary Magdalene in the *Trinity* and in the predella points to the altarpiece of this particular monastery, built for so exceptional a purpose as to have earned for it the name "Convertite." The predella of a large altarpiece usually describes either Biblical stories or the legends of each saint represented in the picture. For the whole predella to be devoted to the life of the beautiful sinner is unusual, and it connects the picture with the altarpiece of the nunnery established with a special purpose to protect converted courtesans. That St. John was added is anything but surprising when we remember that Florence is the city of San Giovanni. The group of Tobias and the archangel is rather an unexpected insertion, but by no means uncommon. In some Botticelli school-pictures Tobias and the archangel are added with no relation whatever to the main purport of the picture: among the most prominent of this sort I may mention the school tondo *Annunciation,* in the possession of Sir Philip Burne-Jones, London. The story of young Tobias escorted by an archangel was frequently painted in votive pictures in Florence in order to inspire prayers for the protection of the sons of wealthy merchants absent on long journeys for commercial purposes. Though the addition of the Tobias group is rather out of place both in the composition and in the subject of the picture, and though it is rendered more conspicuous by its more genuine execution than the rest, yet this does not detract from the value of the identification of the picture as the Convertite altarpiece. The donor might have asked the painter to add the episode for some personal reason.

Horne mentions in his documentary studies several records from the Convertite monastery which scholars may associate with the *Trinity* and the Johnson predella. The nuns of the Convertite began to rebuild the chapel of the high altar in 1491, and the record of expenses shows that "a sum of 9½ gold florins was given

[2] Cf. Bode, *Botticelli,* p. 162.

[3] Horne, *Botticelli,* p. 317. Also Horne, *La Tavola d'Altare delle Convertite dipinta da' S. Botticelli* (Rassegna d'Arte, Sept., 1913).

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to Francisco, painter, for the woodwork, gold-leaf and execution of the 'Corona.' . . . The 'dossale' and 'predella' cost only 17 lire." The same accounts contain an entry of 91 lire, "paid on 25th December, 1494, to Jacopo, painter, who painted the altars, namely, of the Crucifix and the Virgin Mary" (Horne, p. 317).

If Viscount Lee's *Trinity* and the Johnson predella could stylistically be given to the nineties of the Quattrocento, the above-mentioned records would solve an interesting problem, the historical identification of the assistant of Botticelli, who worked on these pictures. But stylistic differences prevent us from following that line of thought. Horne says "that even these documents leave us in doubt whether the commission for the altarpiece was given to Botticelli before or (what is more probable) after the erection of the new chapel." It seems to me that this is hardly very probable, because if Botticelli had painted the altarpiece at the time of the erection of the new chapel, it is far more likely that the most important payment, that made to Botticelli, should have been mentioned in the account book, which was so minute in recording minor expenses.

Again, one should not be deceived into the attempt to attribute the picture to a later period because of the cherubs with the mandoline, which were executed by an inferior hand after Botticelli's design. Indeed, some of the cherubs' faces remind one of later works of Botticelli. For instance, the head of the cherub who is gazing upwards above the extended arm of St. John the Baptist is repeated in a similar pose in the Infant Christ of the *Madonna del Magnificat,* in the Uffizi Gallery. I would interpret this similarity in a way which applies very often to Botticelli: not by supposing that the cherub's head in the *Trinity* was copied after the Infant Christ of the *Magnificat,* but that the two pictures, the *Trinity* and the *Magnificat,* are not very far separated in time, and that Botticelli repeated his own favourite type in both pictures. In my chronology, Botticelli painted the *Magnificat* about 1481.

Now let us consider the question of the part played by the assistant who helped Botticelli in the execution of the picture. When Viscount Lee allowed me to have the large picture removed from its rather dark quarters to the open air, I was startled to find that its colouring corresponded closely with Mr. Berenson's description of the colour used by the artistic personality, "Amico di Sandro."[4] The body of the crucified Christ has a peculiar yellow shaded with a brown or rather mauve tone. It seems to me that Botticelli's assistant on this occasion was Mr. Berenson's "Amico," and this is the first picture in which I could definitely recognize his collaboration with Botticelli in any given picture. I think this *Trinity* really does provide us with sufficient material to make the image of this curious figure in the history of Italian painting, and of that of Botticelli in particular, much clearer; for, notwithstanding Mr. Berenson's characterization, his personality, in the absence of any picture in which the two artists can be shown to have worked together, remains vague. Among the whole series of artistic personalities proposed by modern scholars in the study of the Florentine Quattrocento "Amico di Sandro" is perhaps the most significant and interesting, although it is rather difficult to see one personality in all of the works collected by Mr. Berenson under the name of "Amico." Yet I can well sympathize with the critic's desire to raise from among the numerous and insignificant pupils of Botticelli a painter who was artistic enough to have produced the *Story of Esther,* the principal panel of which is now in the Musée Condé, Chantilly, which has beauty and character fairly distinct both from Botticelli and young Filippino. Only, Mr. Berenson seems sometimes to draw the portrait of his "Amico" with unjustifiable precision and certainty and to give him too important a place in his composition. Since finding, in Viscount Lee's picture, this painter of the *Esther* working in a strictly subordinate position to Botticelli, I am bound to admit him as one of the master's cleverest assistants.

Mr. Berenson, in his description of the Johnson predella, seems to have been in doubt in his attribution of it to Botticelli. He says: "Another consideration is the singular likeness of these predelle to the work of Amico di Sandro. The golden tone, the great preference for grape purples and rose colour . . . vividly suggest Amico . . . so vividly, indeed, that at first sight they seem to point to his authorship . . ." (Johnson Catalogue, p. 28). But, finally, Mr. Berenson decides that the predella is a genuine Botticelli, saying: "We may interpret these strong resemblances to mean that Amico —as is, indeed, characteristic of gifted but smaller personalities—became, as it were, the incarnation of this one brief moment in the great master's career." I would rather agree with Mr. Berenson in his "first sight" and attribute the execution of the Johnson predella to Amico after Botticelli's design. This relation of Amico and Botticelli in the predella corresponds with that in the *Trinity* altarpiece.

To what extent "Amico" worked for Botticelli in the *Trinity* is very difficult to decide, for "Amico" was a pupil of Botticelli and was very near to his master. To me he seems to

[4] Cf. Berenson, *Study and Criticism of Italian Art,* Vol. I.

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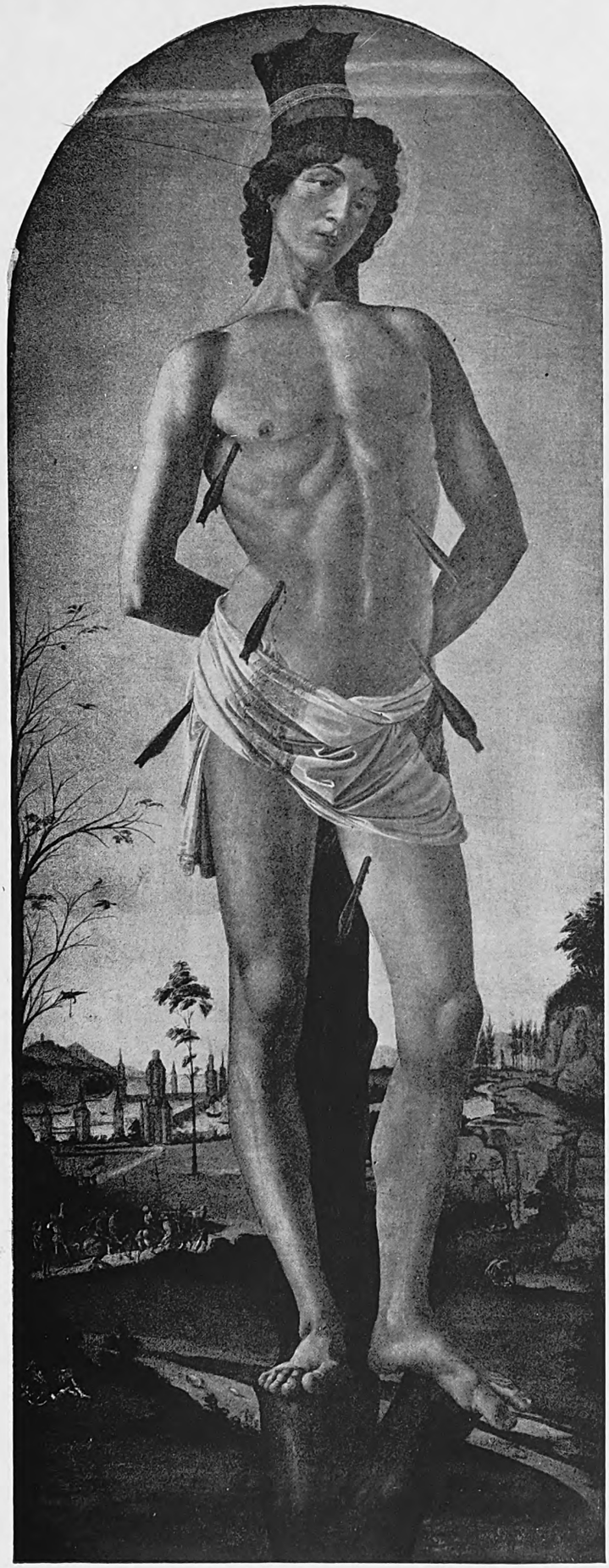
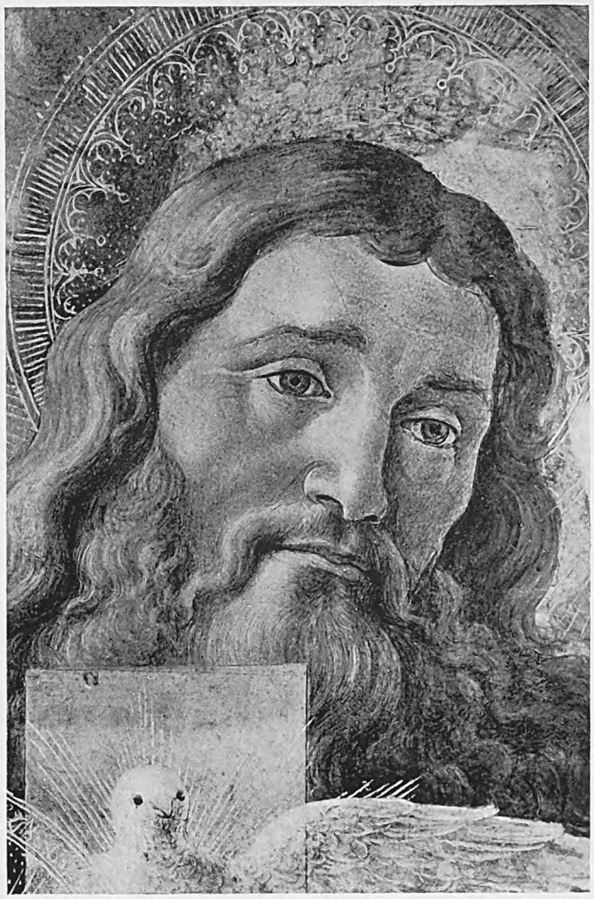
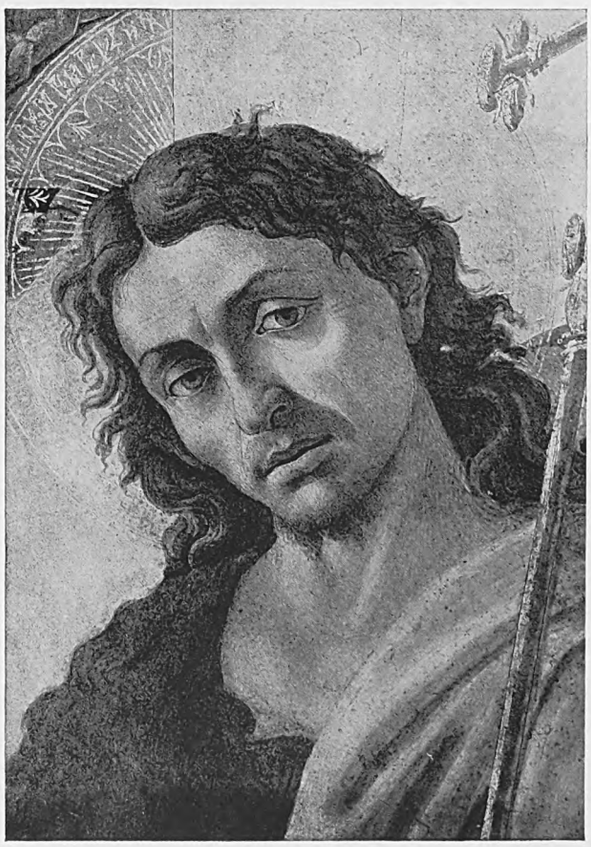


D—St. Sebastian, by Botticelli. (Staatliche Museen, Berlin)





E and *F—God the Father* and *St. John the Baptist.* Details from *The Trinity* shown on Frontispiece

Plate III. A newly discovered Botticelli

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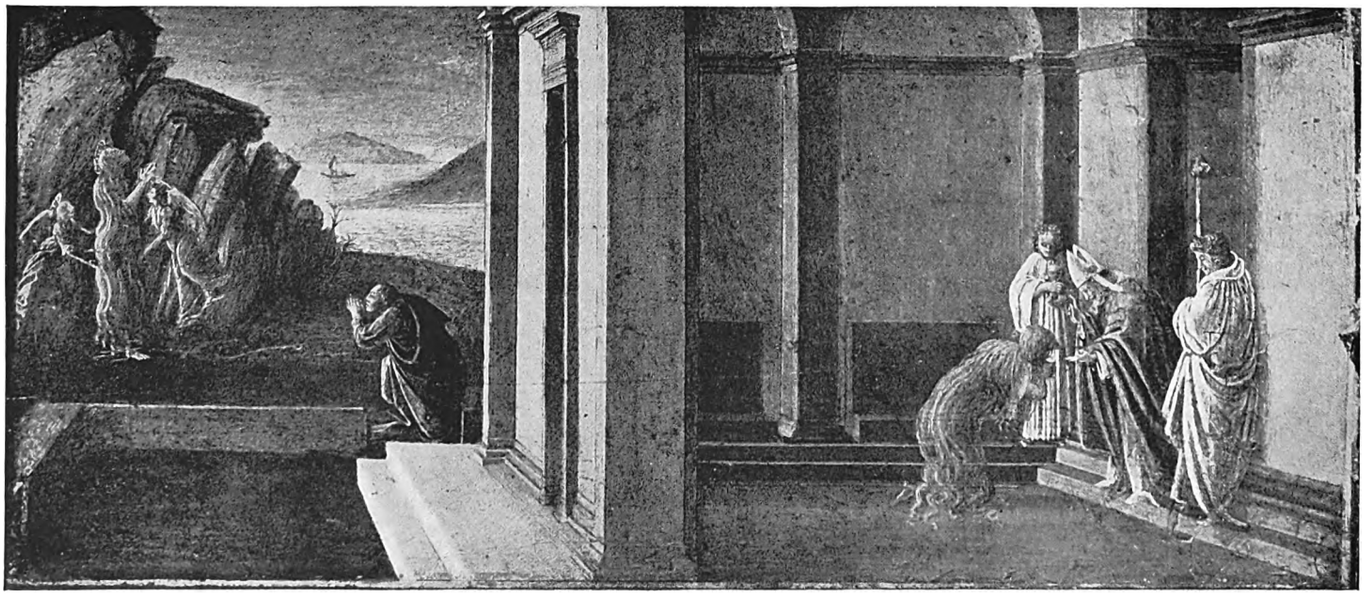
Queen Elizabeth, by an unknown artist. Panel. (From the Darnley Collection)

A Portrait of Queen Elizabeth for the National Portrait Gallery



G—Scenes from the Life of the Magdalen. Detail of the predella on the Frontispiece. (Johnson Collection, Philadelphia)

Plate IV. A newly discovered Botticelli

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have been a charming but faint shadow of Botticelli, following him with a faithfulness that is at once timid and exaggerated. I have already pointed out that the landscape of the *Trinity* is exactly like that of Botticelli in the Berlin *St. Sebastian*. Even in that I cannot exclude the help of " Amico," whose landscape, especially in his treatment of trees and shrubs, is very near to that of Botticelli. The rocks and trees in " Amico's " small *Adoration of the Magi,* and the trees in the fragment of the *Story of Esther,* in the Fondazione Horne in Florence, would rightly be associated with those in the *Trinity,* and all of them agree in being very Botticellesque. No one will fail to notice that the hands of Mary Magdalene and of the dead Christ in the *Trinity* are very flat, square, and ugly, though effective; but even these " flat " hands were not entirely foreign to Botticelli, as I have already explained. Even the colour, which is the most apparent indication of " Amico,"' is merely an exaggeration of Botticelli's, and although that came to me as a first hint of the presence of the hand of " Amico " in the *Trinity,* yet I find no small difficulty in drawing the line between the colour used by master and follower. The profile head of Mary Magdalene is something like the *Head of a young man,* a drawing in the Louvre, which Mr. Berenson pointed out as " Amico's." At the same time, her head is very Botticellesque. After all these doubts, which result from my own idea of " Amico " as a minor character, I conclude vaguely that Botticelli designed the picture, painted the principal parts, God the Father's head, the whole figure of Christ except the hands, the whole figure of St. John the Baptist, and the whole group of Tobias and the archangel. What will be obvious to all is that the cherubs of the mandoline were not executed by Botticelli. Of the rest, I cannot decide to what extent " Amico " worked. All this means that the whole picture was worked by Botticelli and that " Amico " continuously helped him, that, after all, being the *rôle* proper to an assistant. In the appertaining predella "Amico" did more of his master's work than in the more important altarpiece. Some of the figures are not quite characteristic of Botticelli, such as the Christ in profile in the Last Supper. The predella was all but completely painted by " Amico," following Botticelli's idea and design, and I may add that the architectural setting in the background seems to be the choice of " Amico," after Botticelli's indications. Dr. Bode rightly pointed out the resemblance of this architectural background in detail to those of some historical panels by Botticelli; but as I ascribe the actual execution of the Johnson predella to " Amico," this architectural resemblance to Botticelli's late works does not prevent me from giving the Johnson predella to the 'seventies. " Amico " was always showing his preference for such architectural settings—for instance, in the *Story of Esther,* to which the Johnson predella bears a great affinity, so far as the treatment of the architecture goes.

I am not yet prepared to discuss the wide field covered by Mr. Berenson in his exposition of " Amico di Sandro." I have tried to indicate my views, not as a student specially concerned with " Amico," but as a student of Botticelli. My wish has been to discuss a piece of fresh evidence, represented by Viscount Lee's picture, for the study of that master—a study still abounding in problems.

[To supplement the recent history of this picture, it may be mentioned that it was purchased in 1867 from the Monte di Pietà in Rome by the late Sir Henry Layard, on the advice of Dr. Morelli. He was apparently acting for the then Lord Wimborne, to whose collection at Canford Manor the picture was consigned, and where it remained for some thirty years afterwards. Considerable difficulty was experienced in effecting its export from Italy owing to the opposition of the Papal authorities, but this was eventually surmounted by the intervention of Mr. Severn, Her Majesty's Consul at that time. When speaking of the dating of Viscount Lee's picture, Professor Yashiro referred to his chronological study of Botticelli. His results in this direction are not, I believe, identical with those of other authorities. His evidence will be published in the form of a large illustrated book on Botticelli to be published by Messrs. The Medici Society.—EDITOR.]

A PORTRAIT OF QUEEN ELIZABETH FOR THE NATIONAL PORTRAIT GALLERY

BY JAMES D. MILNER

THE Trustees of the National Portrait Gallery have purchased by private treaty from the Earl of Darnley, prior to the dispersal of his collection from Cobham Hall at Christie's next month, two portraits of exceptional interest and importance—a beautiful three-quarter length of *Queen Elizabeth* [PLATE] and another similar-sized painting of *John Dryden,* by Sir Godfrey Kneller, the original

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of the copy now displaced.

Although the Gallery already possesses several oil portraits of the Queen—two of which may be regarded as worthless—and the beautiful miniature by Hilliard, the new acquisition will furnish for students of history and art a pictorial realization of that charm and chivalry which enveloped the greatest and most remarkable character of her own brilliant reign. Painted in her prime, and when still courted by many a royal suitor, the Queen appears the embodiment of thoughtful regal dignity and graciousness, a radiating figure of light and inspiration to the romantic spirits of her court. Unlike the many elaborately garbed and wardrobe portraits, so well known, of Elizabeth, it shows the Queen simply dressed in a delicate oyster-white silk embroidered of a flowered pattern of raised gold thread; her short bodice —so different from the long stomacher-type— braided transversely, hussar fashion, with bands of a delicate pink, relieved by silver thread work, splayed at the ends—has a narrow jewelled girdle close to the edge from which a jewelled ornament is suspended by a green ribbon. A circlet of pearls in her golden hair holds the greyish-green gauze veil depending behind her shoulders, a high narrow lace chin-ruff with corresponding ruffles terminating her gigot-shaped sleeves, which are relieved by narrow pullings-out close to the shoulders and at the top of the cuffs, and a double chain of pearls looped up on her right side complete her unostentatious costume. The simplicity and delicacy of the colour scheme is relieved by a feather fan of dark and richly variegated colours held in her right hand, while on the right the emblems of sovereignty—her crown and sceptre —are unobtrusively displayed on a dark red-covered table, the bullion tassel of which is lightly clasped in her left hand. The background, a plain dark neutral tone, throws into almost ethereal relief her somewhat pale and shadowless features. Truly a beautiful conception, worthy of the Queen, and the work of an artist thoroughly conversant with the convention imposed by the Royal lady that all her portraits should be painted *en plein air,* and of a courtier who desired that the delicate whiteness of her hands and complexion and the smallness of her ear should mark the refinement of his subject, while detracting nothing from the dignity and beauty of the expression portrayed.

The portrait is painted on three upright oak panels, the outer left section of which has split and been restored at an early date. The face, but not the hands, is highly finished, and, while the details of the pink braiding, ruff, and other accessories are delicately drawn, other parts of the picture, noticeably the dress itself and the fan, show a freedom of execution quite apart. The work suggests a skilled, observant, and original artist, ambitious but not yet fully accomplished; one who had expended some part of his training in a miniature school and was aspiring to a larger and bolder scale, unhampered by the more conventional and artificial forms of the wardrobe school of mechanical craftsmen. One curious fault in the perspective is noticeable in the treatment of the ornament hanging from her girdle. How such a weighty object could be suspended by a ribbon other than in a straight line seems incomprehensible unless it were stitched or fastened to the dress, but this evidence is lacking. Whether such a peculiarity may be regarded as a lack of experience or a key to the puzzling identification of the painter remains to be determined, but I am inclined to the former opinion.

Thirty years ago Mr. O'Donoghue, in his *Catalogue of Portraits of Queen Elizabeth,* recorded 83 paintings, 5 drawings, and 36 miniatures, besides 300 engravings and 80 miscellaneous medals, cameos, etc. Others exist. Yet in scanning this long array we instantly realize the dearth of names of painters to whom works are assigned—only Zuccaro, Gheeraedts, L. de Heere in oils, and Hilliard and Isaac Oliver in miniature. Other names are recorded in the introduction as too speculative for consideration, as nothing by them can be identified. Since then Mr. Lionel Cust has disclosed that all works signed HE are not, as was supposed, by Lucas de Heere, but by Hans Eworth, and that Zuccaro must be discounted. Gheeraedts alone remains, but what we know of his style does not suggest him as the author of this composition. We still remain in comparative ignorance of the Tudor painters, and only by exhaustive study and comparison of the mannerisms and technique of the many examples of their work extant, by grouping them under such designation as the master or school of some peculiarity, and by search for documentary evidence, can we hope to evolve definitive and positive information for the guidance of students of the English school of the sixteenth century. I should like to believe that this portrait of Queen Elizabeth is by such an artist as John de Critz, who was apprenticed to Lucas de Heere in 1571 and noted by Francis Meres in 1598 among the artists in England "very famous for their painting." He became Serjeant Painter to the King in 1603. Mrs. R. L. Poole deals exhaustively with the "De Critz Family of Painters" in Vol. II. of the Walpole Society Publications. It may be worth while to note that the painting of Queen Elizabeth at Siena holding a colander and the repetition at Holyrood are the only two other portraits

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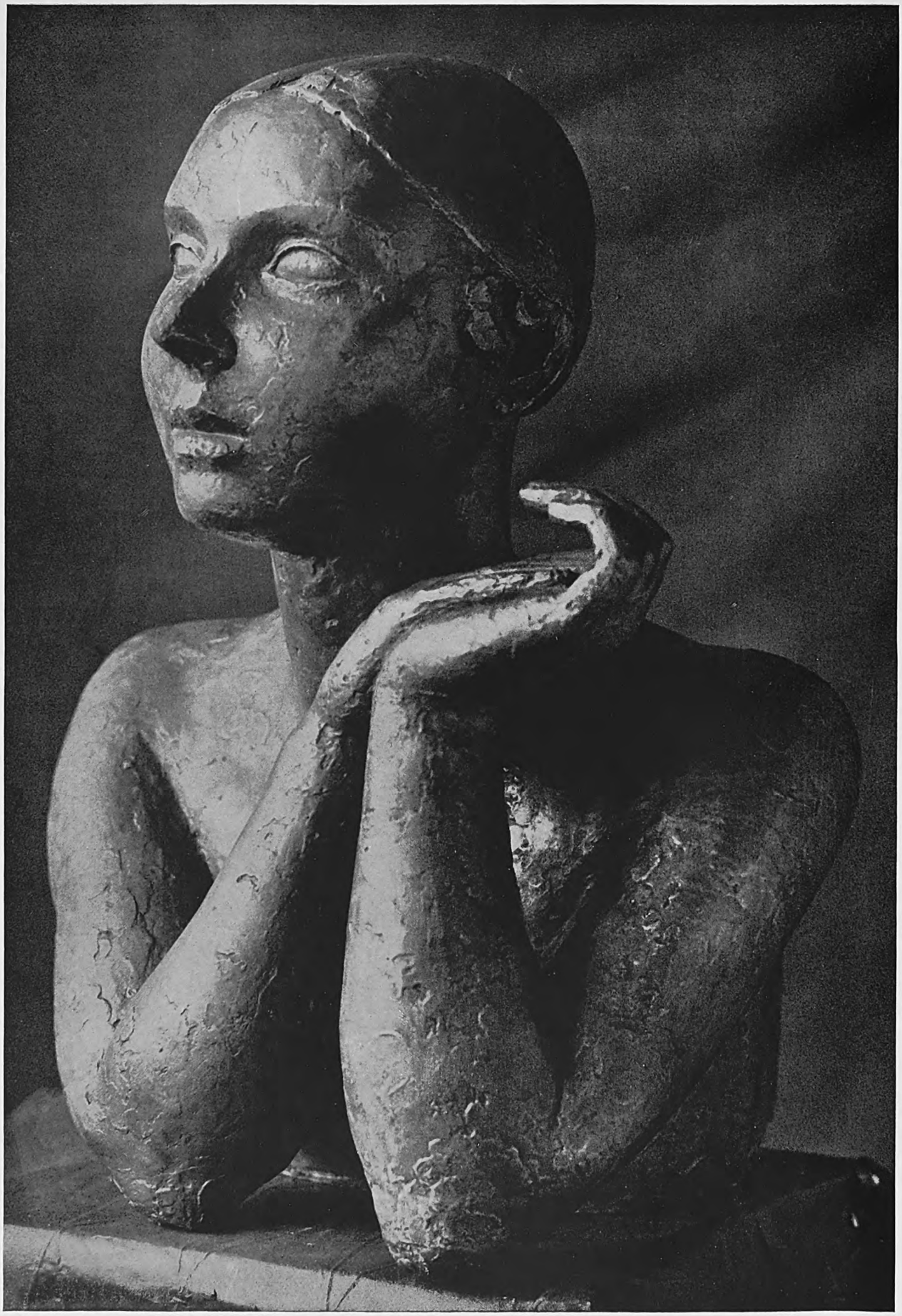

A—Mme. Lopokhova, by Frank Dobson. Bronze

Plate I. Mr. Frank Dobson's Sculpture.

which show the same facial characterization as this Cobham Hall portrait, now in the National Portrait Gallery.

I should like to take this opportunity of disclosing that the portrait wrongly called Queen Elizabeth[1] in the Royal Collection at Grifsholm, in Sweden, reproduced in THE BURLINGTON MAGAZINE, Vol. X (1906-7), p. 167, in M. Jourdain's article on lace, and subsequently reproduced in Vol. III of the Walpole Society (1913-1914), Plate XX, as Lucy Countess of Bedford, represents Anne Kelway, wife of John, first Baron Harington of Exton. I had noted the inaccuracy of the identification when the illustrations appeared, but, other matters intervening, failed to pursue the investigation. The recent correspondence in *The Times* on the portraits of Queen Elizabeth in Italy, and a further reference to this so-called portrait of her in Sweden, revived my interest.

An hour with Burke, Papworth and Morant, G. E. C.'s *Peerage*, and the *D.N.B.* solved the riddle. If readers of THE BURLINGTON will turn to the illustration they will see that the lady represented is wearing a coronet and peeress's robes, that her shield of arms is displayed on the cushion in the armchair by which she is standing, and that over the back of the chair is the inscription: *Konigin Elisabet von Engelant*. The arms[2] are those of Harington impaling Kelway, which could have been borne at that date only by Lady Harington, who as the heiress of Sir Robert Kelway, Surveyor of the Court of Wards and Liveries, had the right to impale those of her husband and father. The costume is obviously 1615-20 —the fashion of the ruff alone settles this point —but the robes, with which I was unfamiliar and thought at first must be those of a Palatinate princess or countess, proved by another example (the only one I know of in England) I found at the Earl of Buckinghamshire's residence only a few weeks ago, to be English. They are extremely interesting as showing the fashion extant at this period. The coronet, which is that usually worn by a countess, also cast doubt on the identification, as Lady Harington should be represented with a baroness's circlet; but on referring the question to Mr. Archibald G. B. Russell, Lancaster Herald, he kindly replied that he considered:

> both on the grounds of the lack of resemblance and of the Arms, it could not possibly represent Queen Elizabeth. . . . There can be very little doubt that the identity of the lady must be settled by the Arms. I do not think that the question of the robes or coronet need involve any difficulty. There was considerable laxity in practice in these matters until the time of Charles II, when they were definitely codified. Prior to that date a baroness was, strictly speaking, entitled to no more than a plain circlet. . . . I think it may be taken for certain that you are right in identifying the portrait as Lady Harington.

There remains the inscription, which no doubt intended to record the subject as *Elizabeth, Queen of Bohemia*. It is not difficult to account for the mistake. Sir James Harington, who entertained James I on the progress from Scotland, April, 1603, at Burley-on-the-Hill, Rutland, was created Baron Harington of Exton at the coronation. The same year he received charge of the Princess Elizabeth, the King's daughter, whom he established at Combe Abbey, Warwick, till, in 1608, he received the first place in her own household at Kew. Having accompanied the Princess Elizabeth, on her marriage, to Heidelberg, he died of fever at Worms, August, 1613, and was buried at Exton. His widow became greatly reduced in circumstances and returned for a time as a lady-in-waiting to the Princess, now consort of Frederick V, Elector Palatine of the Rhine and King of Bohemia. This association might easily have led to the portrait being mistaken for the Queen of Bohemia, to whom it bears some distant resemblance. How it reached Sweden I do not know. The inscription discloses how carelessly it was labelled, for the most perfunctory inquiry must have revealed that the arms were not those of a royal princess. Lady Harington died in 1620 at St. Botolph's, Bishopsgate, and was buried at Exton.

[1] See *Portraits of Queen Elizabeth*, by F. M. O'Donoghue, p. 23.

[2] The arms of Lord Harington are: Sa. a fret arg. The arms of Kelway are: Arg. 2 bones in saltire sa. between 4 pears or all within a bordure engr. of the second.

MR. FRANK DOBSON'S SCULPTURE

BY ROGER FRY

THE question of the relative superiority of the arts of painting and sculpture has always been canvassed among artists. It is not, perhaps, a very profitable discussion, but it enjoys a surprising vitality. Leonardo da Vinci was a hot partisan of the painter's art, and used as his trump card the superior conditions of the painter's craft. He compares the sculptor, working in a barn in dirty old clothes and covered from head to foot in stone dust, with the painter, sitting in a finely furnished room in ease and comfort and wearing his velvet robe. There is something a little shocking to the modern mind in the idea of such naïve social ambitions in so great a man. We have suffered enough from the gentlemanly artist since his day to be less impressed by his good manners. The attacks

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seem to come mostly from the painters who turn to sculpture from time to time or when their eyesight is beginning to fail, and do so with the slightly contemptuous gesture which Renoir expressed to Rodin who, when asked by the latter why he had taken to the sister art, said: "I'm too old and feeble to paint any more; I have to do something easier."

There is, after all, a truth in this. Sculpture is from one point of view much easier than painting. The sculptor interprets the solid forms of nature in solid forms. He is spared that complicated projection of solid forms on to a flat surface. The sculptor, if he has once grasped imaginatively the relation of two planes to one another, has no more to do than to shape his clay or stone to that. The painter has to discover the different distortions of each plane due to its appearance from one particular angle of vision, whereas the sculptor is allowed an all-round vision. It may be due to this much greater simplification of the general problem that sculpture seems to be *par excellence* the art of primitive peoples and of early civilizations. It would seem that for the sensibility and mentality of these stages of civilization sculpture was the simplest and most attainable expression for the sense of visual form. Think of the complexity and richness of sculpture of the Negroes as compared with their purely decorative, geometric ideas of form on a flat surface; or of the high attainment of twelfth-century sculpture in Europe at a time when painting could only command the most elementary and abstract conceptions. In the later stages of civilization, with a more sophisticated mentality, sculpture seems to become progressively more and more difficult.

It may be that when once we have lost the blind courage of ignorance, when once the mind has become fully conscious of the problem it poses, sculpture appears altogether too formidable. For, though we live in a three-dimensional space, our minds and our imaginations are not really quite at home in it. We move about only on the flat surface of the earth: it is only the various directions upon that surface that are fully present to our consciousness; we should be bewildered had we to choose between all the possible movements of translation that are open to birds and fishes. And so we instinctively approach even solid objects in plane and elevation. We cling to these flat aspects as being the most familiar and the most readily intelligible. And almost all European sculpture is haunted by this need to conceive in terms of successive elevations. It seems almost as much beyond the human imagination to conceive form without reference to a flat plane as it is for our mathematics to calculate the interaction of three bodies in space.

And this inability to grasp fully and readily three-dimensional relations has affected Northern art even more than the art of the Mediterranean peoples. Our architecture is continually hampered by it, and sculpture has always had among us a precarious existence. It has been least neglected by the public when it has borrowed most from the pictorial aspect of things—when it has used form to paint, as it were, in light and shade; when, moreover, it has used these means to emphasize, not form itself, but the psychological or dramatic associations which it may arouse. It is only when it belies its own nature and becomes picturesque that it finds a ready acceptance. If a young artist with a feeling for sculptural design were to realize fully all these considerations, he would show almost superhuman courage and tenacity if he were to persist in being a sculptor in twentieth-century England.

Perhaps Mr. Dobson did not know at the start what he was in for when he set out to be a sculptor, and a sculptor who would confine himself to purely sculptural plasticity. Whether he knew it or not, his having pulled through to some kind of recognition is one of the happiest omens for English art of to-day. For whether we like his work or not, we must admit that it is true sculpture and pure sculpture, and that this is almost the first time that such a thing has been even attempted in England. This may seem an exaggerated statement, but when one considers the poverty of sculpture of any kind in England, and how much of what there is has been devoted to sentimental photography in stone and bronze, it will not seem *a priori* improbable. It is perfectly true that now and then artists of striking personality have used sculptural means of expression, and perhaps none with more conspicuous success than Mr. Dobson's contemporary, Mr. Epstein. One might even concede that Mr. Epstein expresses in solid forms a richer invention and a more vivid imaginative outlook, but for all that he is not playing the same game. We have now a good many painters who are trying to express themselves within strictly pictorial limits; we have as yet only one sculptor who has adopted a similar attitude to his art.

Starting thus with no native tradition behind him and with such a problem to face, Mr. Dobson has set about his task with wise deliberation and a clearly thought-out practical plan. There are, roughly speaking, two avenues of approach to a complete work of art. The artist may work through his sensibility towards the perfect organization of form, or he may attack the organization of form deliberately, and, when once he has mastered that, allow his sensibility

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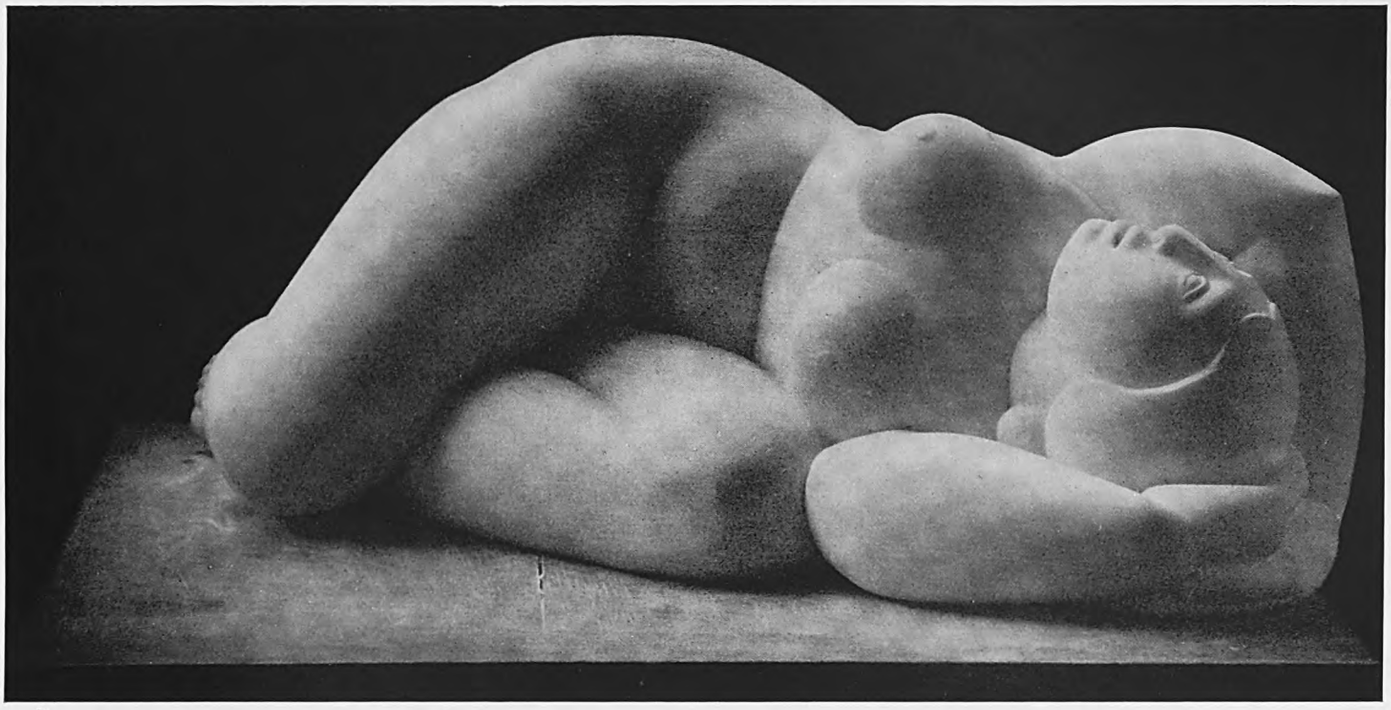
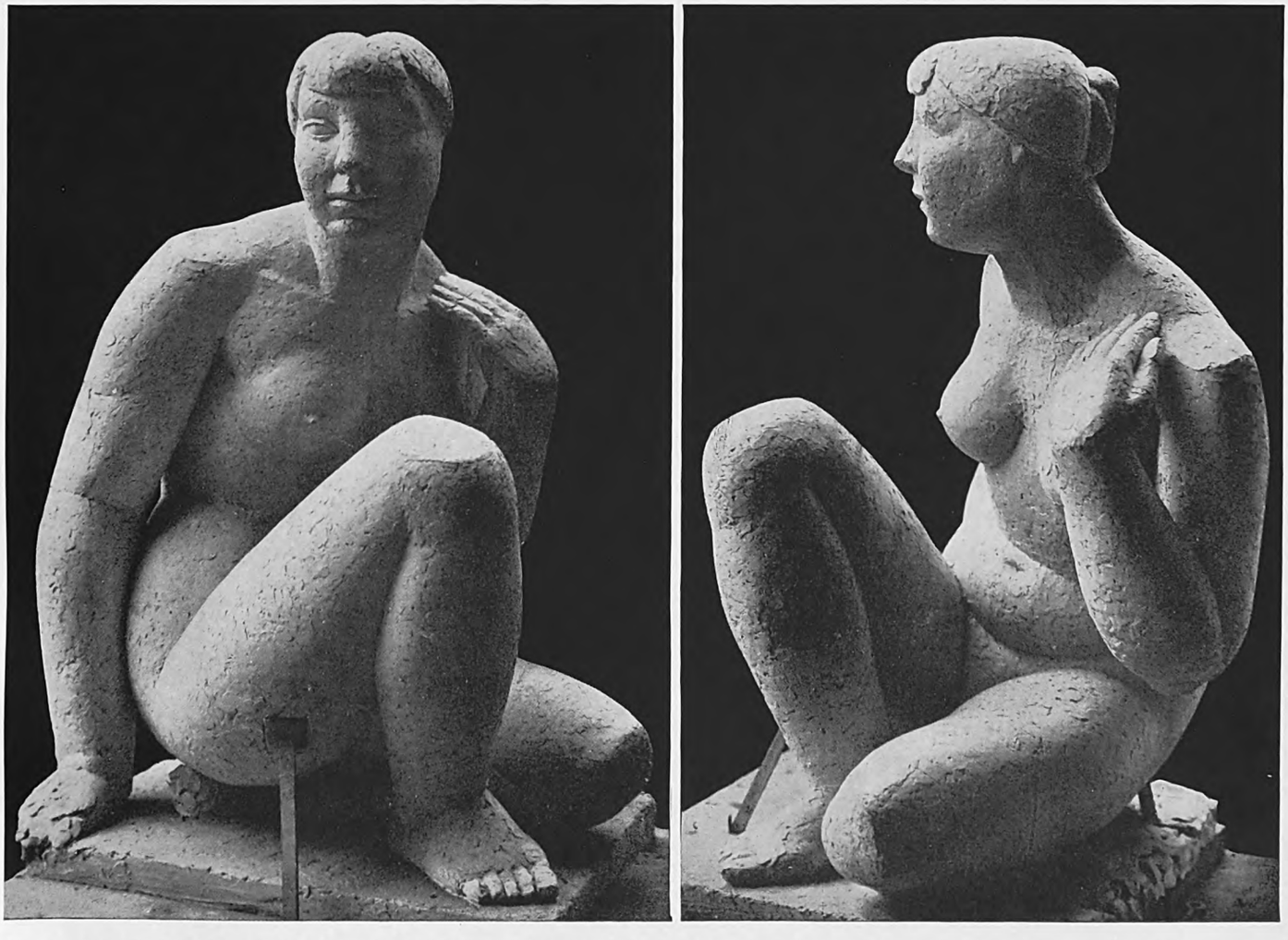


B—Nude, by Frank Dobson. Marble



C and *D—Seated Nude*, by Frank Dobson. Plaster. Two views

Plate II. Mr. Frank Dobson's Sculpture

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E—*Head of a Girl,* by Frank Dobson. Plaster

F—Sketch for a three-quarter-length figure, by Frank Dobson. Clay

Plate III. Mr. Frank Dobson's Sculpture

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to give body and substance to what began as an abstraction. By either route the way to a perfect fusion of the two elements, which is essential to a complete work of art, is generally a long one—that is why so many artists only achieve their real expression late in life—and what is done by the way will always be rather a work of promise than of fulfilment. The influence of Cubism on modern art has caused many, perhaps the majority of the younger generation, to adopt this second route—to begin, that is, by a conscious study of organization. Mr. Dobson is no exception to this. In all his early work we feel this deliberate consciousness of the formal problem, and it is only of late that he has felt sure enough of his control to begin to express the result in terms of a more intimate and sensual contact with life. His invention of plastic schemes was always happy, even if it was not always very new and personal, but in the earlier work one felt that the idea was never fully embodied. It remained, in part, an abstraction. Mr. Dobson is far too methodical to be in a hurry. He has had the patience to learn one thing at a time and, moreover, to allow time for what he has laboriously and consciously acquired to become an unconscious habit of hand and eye. His plastic ideas have become richer, more complex, more stimulating, by the variety and freedom of the movements involved, and they are more and more fully externalized. The cold dogmatism of the earlier Cubist essays is yielding to a more vital and sensitive apprehension. We are less and less conscious of the scheme, more and more of the uniqueness of the result. His sculptures begin to take on that air of reality and individuality without which a work remains, after all, only a kind of theorem.

It was, I think, in the bust of Mlle. Lydia Lopokhova [PLATE I, A] that Mr. Dobson first came through his period of apprenticeship. Here, for the first time, his feeling for the possibilities of balanced sculptural systems was strong enough to allow him to start without any *a priori* conception. For the first time he could be sure that out of the living figure, and by using what was most characteristic of it, he could yet find an inevitable and patent harmony of direction and plane. The movement here is no vague or abstract rhetorical gesture, but bears the unmistakable accent of a definite and unique personality. It has, in fact, the quality of life, and yet, complex and unexpected as it is, it builds for us a completely satisfactory and clearly balanced formal system.

Naturally enough, when Mr. Dobson has treated the figure as a whole, or in such groups as his sketch for the Cardiff memorial, the problem has become more complicated and he has now and again returned to a more abstract and generalized statement in order, as it were, to make sure of himself. Thus in the small marble of a nude figure lying down [PLATE II, B] he has been absorbed mainly by the problem of organization. It is from that point of view a most satisfactory work: the analogies of the various forms of the figure are clearly brought out and the different quantities of the masses are beautifully and inevitably related.

In the seated nude [PLATE II, C and D] he has attained a similarly perfect organization of an even more complicated interplay of contrasting movements, and has yet kept not only the naturalness and ease of the pose, but a more vivid sense of life in every part.

More advanced still from this point of view is the admirable little clay sketch for a three-quarter-length figure [PLATE III, F], where the comparative simplicity of the plastic scheme has allowed the artist scope for a freer and easier handling and more play to his sensibility. Here at last the scaffolding is all taken down and we are no longer conscious of the process by which this has become formally organic. Here is the art that conceals art.

The same may be said of the charming bronze, *Head of a girl* [PLATE III, E—taken from a plaster cast], where a very living and rather unexpected movement has been most ingeniously and subtly compressed within the narrow and exacting limits of the bust form.

One cannot doubt that Mr. Dobson is reaping the advantages of the severe academic training—in the good sense of that much-abused word—which he has so deliberately and courageously gone through. Whatever his future work may bring, one may now feel sure that it will never degenerate into the formal incoherence of the photograph in the round or into that exuberant decorative expressionism by which a good deal of modern sculpture seeks to make itself interesting to those incapable of response to plastic design.

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CHINESE SCULPTURES IN ENGLISH PRIVATE COLLECTIONS

BY OSVALD SIRÉN

CONSIDERING the large amount of Chinese porcelain and pottery of various ages gradually accumulated in private and public collections in England, it is surprising that so few specimens of early Chinese stone sculpture have found their way as yet to this country. The ceramic wares have been, relatively speaking, much more favoured by the English collectors than by their colleagues and competitors on the Continent, who in many instances have taken a great deal of interest also in the sculptural and pictorial works of old China, the result being that interesting pieces of early sculpture are more frequently met with in French collections than in English. A considerable number of Continental collections contain interesting specimens, while there are only two or three such English ones, such as those of Mr. Eumorfopoulos and of Mr. Rutherston. Had I known, while preparing a work on Chinese sculpture on which I have been engaged, of the specimens here reproduced, I should probably have included some of them, although they can hardly be said to offer any new problems for the study of Chinese sculpture; but they represent very distinctly different periods of stylistic evolution.

The little seated Bodhisattva [PLATE A] in Mr. Oppenheim's collection is dated by the inscription on the plinth the 13th day, 8th month, 10th year of K'ai Huang of the Sui dynasty (A.D. 590), a date which is completely verified by the style of the figure. It is, like many other small figures from the early part of the Sui period, square and heavy, with an excessively large head and rich adornments of bead chains and buckles. Most of these early Sui sculptures of this type in hard grey limestone come from Shansi, where the sculptural activity in the K'ai Huang era was very intense. Thousands of Buddhist statues were made there, not only for the temples but also for domestic use. I imagine that this little statue belongs to the latter category: it is hardly large enough to have been used in a temple. It represents a Bodhisattva seated with both feet down, lifting the right hand in the abhaya mudrâ (denoting absence of fear), and holding in the left hand the end of the scarf which is tied round the waist. He is wearing the usual princely Bodhisattva attire with a large ornamented crown and bead chains. Although the figure has no particular attributes, it seems quite likely that it represents a Maitreya, i.e., the future Buddha as a Bodhisattva. The position indicates this, and also the fact that he is accompanied by two lions, which hardly would be introduced at the feet of another Bodhisattva.

A somewhat different phase of the plastic art of the Sui period is represented by one of the figures in Mr. Debenham's collection, shown on PLATE B. It is of much larger size; with the feet, now gone, it must have been at least 40 in. high. The somewhat block-like form and rectangular type, which we observed in the preceding figure, are also here quite noticeable, but the proportions are better, the figure is less clumsy, the head not so large. The nearest stylistic relatives of this statue known to me are reproduced in Plate 303 of my book on Chinese sculpture. A statue at Rhode Island School of Design corresponds particularly closely both in material, style, and technical execution. The rather soft stone has led me to place this and some similar statues, of the T'ang as well as of the Sui period, in the Shansi group, though I have not yet been able to find a conclusive proof of this theory. The local classification of this group is for the time being hypothetical, but the chronological characteristics are quite evident. Mr. Debenham's statue is evidently also from the K'ai Huang era (582-604) of the Sui dynasty. In this case the Bodhisattva is clearly characterized as a Kwanyin Padmapani. The high crown is decorated with a small figure of Kwanyin's spiritual father, Amitâbha Buddha, and the Bodhisattva is carrying in his left hand a vase with a large lotus flower, now partly broken. The right hand has evidently been in the abhaya mudrâ, but most of it is now missing. The costume is similar to the one we observed in the previous figure, but the jewelled chains, pendants, and buckles are still richer and executed almost *en ronde bosse*. The forms are more undercut, the technique is freer and more fluent, the play of light and shade stronger, the plastic effect altogether further developed. The figure is, as a whole, in spite of its somewhat mutilated condition, a very interesting specimen of fully-developed Sui sculpture.

The two other statues in Mr. Debenham's collection, of which we offer reproductions on PLATES C and D, are of a somewhat later date. Neither of them is provided with any inscription, but their style indicates quite clearly that they were made in the T'ang period. The larger one (height 47 in.) is a Bodhisattva standing in the attitude of a late Gothic figure, the hip of the supporting leg being turned outward and the body forming a double curve. The right

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A—Seated *Bodhisattva*. Sui dynasty. Dated 590 A.D. (Mr. Henry Oppenheim)

B—*Bodhisattva*. Sui dynasty. (Mr. Debenham)

C—*Bodhisattva*. T'ang dynasty. (Mr. Debenham)

D—*Buddha*. Marble. T'ang dynasty. (Mr. Debenham)

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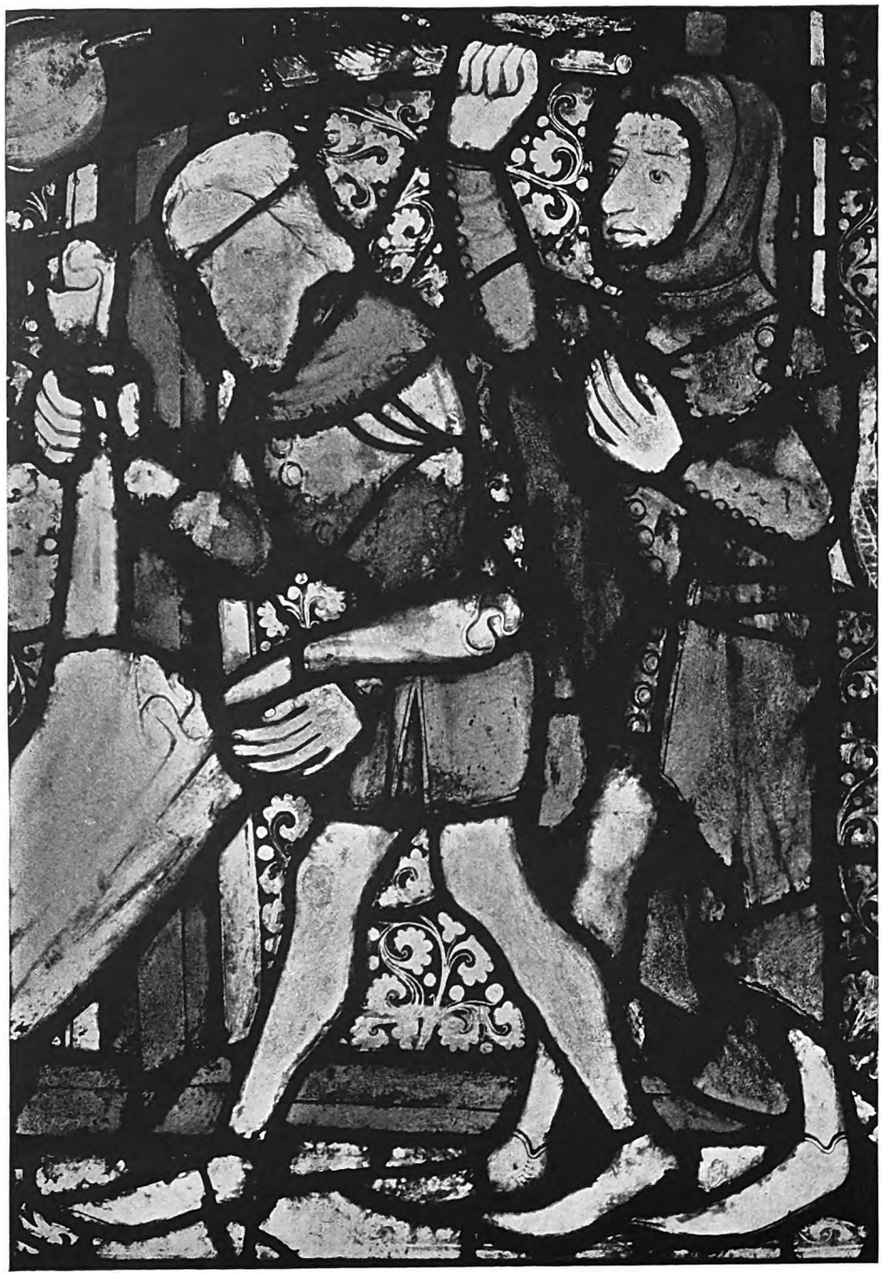
A



B

A—Two figures, part of the subject of *The Triumphal Entry into Jerusalem*. Glass panel, here identified as Franconian. (Victoria and Albert Museum)
B—Detail of the Passion window shown on Plate II, c. (Erfurt Cathedral)

Plate I. A Franconian Glass Panel at South Kensington

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hand is lowered, but the left, which holds a flower, is pointing outward, as if to balance the curving movement of the body. This very elegant attitude is quite often met with in T'ang sculptures; it seems to have come into vogue towards the end of the seventh century, after a new wave of Indian influence had reached China. A most characteristic and beautiful figure of this type may be seen reproduced in Plate 463 of my book: the Bodhisattva is standing in exactly the same attitude as Mr. Debenham's figure, and the treatment of the costume is also the same, but the execution is superior, the plastic modelling is finer, and the statue is better preserved. The two figures are evidently members of the same family, slightly individualized variations of the same model, and they have both stood in a temple grotto at the side of some Buddha. The grey limestone in which they are executed indicates unmistakably that they come from Lung Men, and they are not the only Bodhisattvas of this particular type from the Lung Men caves; I have seen some similar smaller ones, though mostly in a poor state of preservation. The Lung Men statues are, as a matter of fact, seldom well preserved, because they have been very roughly handled by the cave-robbers, the material having little resistance. It is, consequently, not surprising to find that Mr. Debenham's statue has suffered some minor restorations.

The other statue is much smaller and better preserved, and it is executed in the kind of micaceous marble which is most common in Southern Chili — for instance, around Ting Chow, where a great number of sculptures were executed in this material from the early part of the sixth century and down to the Ming period, but most of them are done by artisans with very little artistic ambition. Early models were often repeated at later periods, and the stylistic evolution may thus sometimes appear a little confused in these sculptures. The little specimen here under discussion is no doubt of a comparatively advanced period: it was probably executed after the close of the T'ang dynasty, and may be as late as the eleventh or twelfth century. The soft and puffy forms are indications of the latish date, and so is the air of sedateness which characterizes the whole conception, yet the folds of the mantle are designed in an earlier fashion. The artisan who made this little Buddha was evidently influenced by earlier models, and to indicate exactly when he worked is practically impossible without recourse to some other specimens by him. The statue, like a thousand others of the same class, was intended not as an individual creation or a work of art, in the modern sense of the word, but simply as a devotional image, a representation of Sâkyamuni Buddha in the attitude of fearlessness, to inspire and encourage the pious people who ordered it.

A FRANCONIAN GLASS PANEL AT SOUTH KENSINGTON

BY BERNARD RACKHAM

AMONG the more conspicuous exhibits in the gallery of stained glass at the Victoria and Albert Museum is a panel with figures of two men in the dress of the earlier part of the fifteenth century. Both are in striding movement; one is in the act of laying a garment on the ground, the other holds aloft a palm branch. Obviously the figures form part of the subject of the Triumphal Entry into Jerusalem. The panel was sold to the Museum in 1912 as English, but in the course of recent studies I have found not only that it is German, but that its origin can be fairly established within narrower limits. The panel is closely similar in style to the composition representing the same subject which forms the nethermost section of a window in the Cathedral of Erfurt with the story of the Passion. In this window the subjects, tier above tier, are carried, singly or in pairs, right across the four lights into which the window is divided. At the bottom we have the Triumphal Entry; above this, in order, come the Last Supper, the Agony in the Garden and the Kiss of Judas, Christ before Pilate and the Flagellation, the Mocking and the Carrying of the Cross, the Descent from the Cross and the Entombment, and the Resurrection with the Appearance to the Magdalen. This sequence is in accordance with the orthodox practice in mediæval art, in which the cycle of the Passion is generally conceived as beginning with the temporal triumph, in poignant contrast with the scenes of suffering through which spiritual triumph was to be won. Other parallels in stained glass are to be found in the Cathedral of Strasburg, where this subject occurs as the lowest of a fourteenth-century series of four subjects relating to the Passion,[1] and, at a later date, in the church of Blutenburg, near Munich.[2]

In the Passion window at Erfurt we find the subject divided by the mullions into the four following groups of figures: (1) two figures, apparently of apostles, in a building; (2) Christ

[1] Illustrated by O. Merson, *Les Vitraux*, 1895, Fig. 63.
[2] Illustrated by J. L. Fischer, *Handbuch der Glasmalerei*, 1914, Taf. 80.

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riding on an ass; (3) two men with palm branches and a third, half naked, spreading his shirt on the ground; (4) a man, woman, and child looking on from an archway. In the window as a whole many analogies with the South Kensington panel may be observed. First, there is the quality of the glass itself, which shows very distinctive tones, in the ruby, the yellow of clear golden hue, the full moss green and especially the blue, of a strong luminous tone approaching that of a peacock's neck. The distribution of the colours may be noted. Of the leading figure the tunic is ruby red, the hood deep mulberry purple, the hose white; the second figure is clad in a blue hood and cape over a mulberry-coloured tunic and yellow hose; the diapered ground is green, the garment being spread yellow, as is also the palm branch. Next, there is an obvious kinship in the drawing, notably in the faces, with hooked noses rounded at the tip and something of a leer in their expression. The same costumes are found in both—the short, tight-fitting, narrow-waisted tunic fastened with large, closely-set buttons, hose with long pointed toes, and hooded cape or tippet with scalloped edge. Lastly, we have the beautiful and characteristically German form of the foliage in the diaper of the background.[3]

We may draw attention here to the border of inscription in Lombardic lettering seen in several of the Erfurt windows, a feature of frequent occurrence in Germany in the fourteenth and early fifteenth centuries.

The Passion window at Erfurt is one of a series of glass-paintings which originally filled all the lights of the choir. The first of these was set up in 1403 by the Domvikar Johannes von Tiefengruben, whose arms are inserted in one of the windows; the remainder followed during the first half of the fifteenth century.[4] In these windows the pictorial panels are set each beneath an architectural composition of receding vaults and archways which serve to mark them off one from another. In the Triumphal Entry the surmounting architecture forms a separate section in the glazing, divided from the subject itself by the iron tie-rod, and we may assume that the panel at South Kensington was, in its original position, similarly set beneath an architectural panel closing it off from the next subject in upward succession.

This new system of design, consisting in a division of the window into a number of small panels with narrow architectural heading represented in perspective, was developed in Germany towards 1400, and marks a revolutionary break from the fourteenth-century system and in some measure a reversion to the "medallions" of the thirteenth century; in the fourteenth century the figures, in isolation, are placed in niches with canopies often of overpowering proportions. We find a parallel development in England in such glass-paintings as those of the windows at Great Malvern. A still further development in Germany is seen in certain windows as at Halberstadt, in which the architectural setting is entirely eliminated; one picture comes above another with no further separation than is afforded by the tie-rod. The new system is shown by Fischer[5] to betray Italian influences in the architectural forms embodied in it, and to be characteristic of what he classifies as the Franconian school of glass-painting, springing from Ratisbon and spreading thence northwards to the region of Thuringia and elsewhere. To this school undoubtedly belongs the Triumphal Entry at South Kensington; its close similarity to the paintings at Erfurt points to a place of origin at no great distance from that centre.

[3] Other good examples of this type of diaper in earlier and later forms are given by Fischer, op. cit., Taf. 33 (Markterlbach) and Abb. 16.

[4] W. F. von Tettau, *Beschreibende Darstellung der älteren Bau- und Kunstdenkmäler der Stadt Erfurt und des Erfurter Landkreises* (Hist. Commission der Prov. Sachsen), 1890, p. 48.

[5] Op. cit., p. 108.

FATIMID WOOD-CARVINGS IN THE VICTORIA AND ALBERT MUSEUM

BY A. H. CHRISTIE

ALTHOUGH examples of Fatimid art are so rare that everything possibly dating from this period claims attention, it would seem that six carved panels [PLATE A] of undoubted Fatimid origin in the collection of Islamic woodwork at South Kensington have hitherto escaped recognition. These were acquired in Egypt for the Museum in 1895, and are now grouped together in a modern framing under the number 785-1896. Four of them appear on PLATE A. The spear-head shaped forms and surrounding foliated stems, which are the main features of their design, follow the same arrangement in all six panels, but the central enrichment varies, including different birds and beasts, and, in one instance, the seated figure of a musician. A rich effect of light and shade is given by the narrow grooves of dark background, sunk some $\frac{5}{8}$ in. below the surface, which, although

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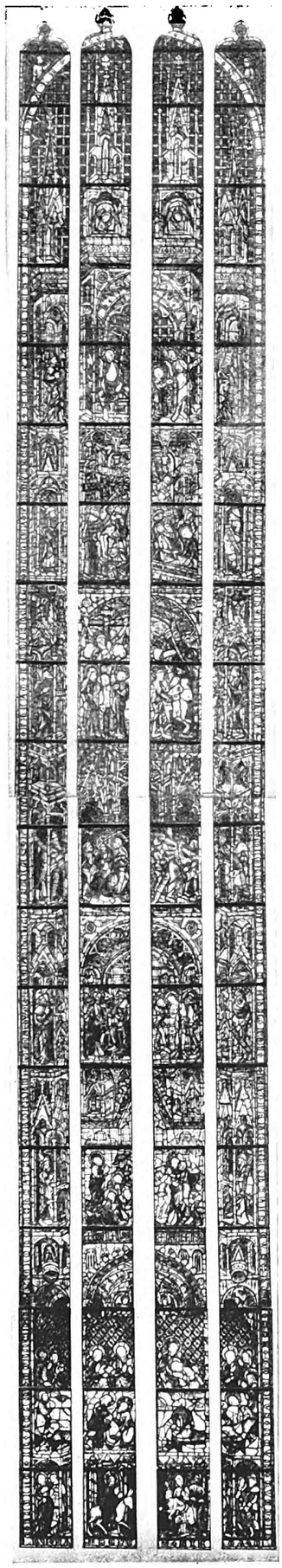
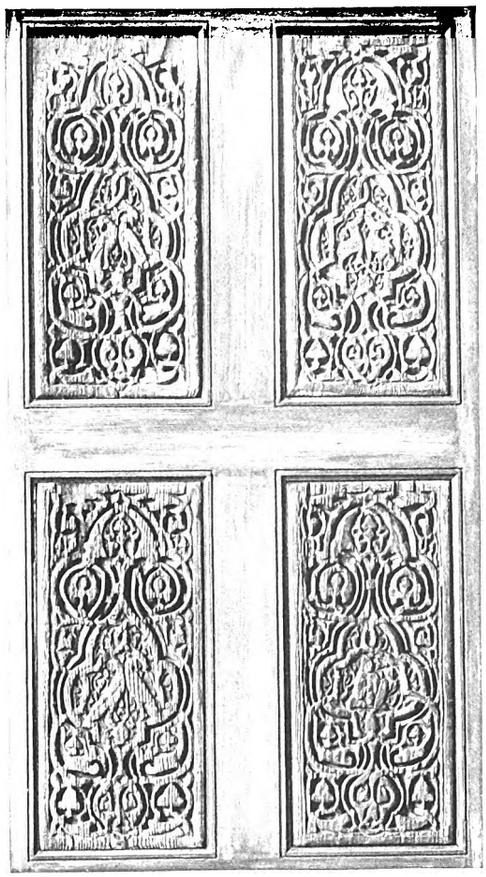


C—The Passion window. Stained glass; early 15th century. (Erfurt Cathedral)

Plate II. A Franconian Glass Panel at South Kensington



A

B

A—Fatimid panels, about 47 cm. by 21 cm. (Victoria and Albert Museum)

B—Panel of a door, probably of Fatimid origin. (Museum of Arab Art, Cairo)

Fatimid Wood-Carvings in the Victoria and Albert Museum

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worn with age, is still full of fine character.

In design and workmanship the panels closely resemble those of a door in the Museum of Arab Art at Cairo, an example of which, from a photograph kindly taken by Mr. K. A. C. Creswell, is given on PLATE B. This door is described in an article contributed to *Orientalisches Archiv* in 1913 by Max Herz Pasha, who points out that, although it came to the Arab Museum from the Maristan of Kala'un, where it closed the main entrance, it is certainly of a date much earlier than this building, which was erected in A.D. 1284-85. In design its carving has no resemblance to work of Kala'un's time, but recalls that of another door, also in the Arab Museum, which bears the name of the Khalif al-Hakim (A.D. 996-1021) and is of unquestioned Fatimid origin. Moreover, as the Maristan door shows evident traces of having been crudely cut down to fit the opening it filled in that building, the top framing and upper panels being roughly sawn through, it is clear that it was not found in the place for which it was originally constructed.

The Maristan of Kala'un, one of a group of three buildings erected with extreme haste in the short space of fifteen months, as an existing inscription tells us, occupied part of the site of the Western, or Lesser, Palace of the Fatimid Khalifs, the remains of which were pulled down to make way for the new structure. This palace was founded by the Khalif al-'Aziz (A.D. 975-996) and completed by al-Mustansir, who began considerable reconstructions in A.D. 1058, spending, it is said, two million dinars in the following seven years in preparing it for the reception of the 'Abbasid Khalif of Baghdad, al-Ka'im, and his family, who were then fugitives from their capital. But, by a turn of events, the 'Abbasids repaired their fortunes in Baghdad, and Cairo became a centre of unrest. Between the years of storm and stress that followed the great famine of A.D. 1066, when the accumulated treasures of several generations of art-loving Khalifs were sacrificed to the rapacity of Turkish mercenaries, and the fall of the Fatimid dynasty about a century later, we hear nothing of the Western Palace. Saladin, the first ruler of the next dynasty, resided in his newly-built Citadel, where all the succeeding Sultans of Egypt continued to dwell.

Kala'un acquired what remained of the Palace from a descendant of one of the Ayyubid Sultans, whose title was not unquestioned; and, according to Makrisi, this fact, and his arbitrary eviction of its inmates, caused some scandal, which was intensified when his impetuous haste resorted to forced labour for the immediate completion of the Maristan and its adjoining Tomb-Mosque and College, in which he did not scruple to use material, held to be stolen, taken from existing buildings. It was even asserted that prayer could not be recited with propriety in a place involved in such unseemly proceedings.

The destruction of the Palace must have yielded a rich harvest of ready-made decorative details of the highest quality, to be taken over by the Sultan's superintendent and used as opportunity offered; and there can be little doubt that the Maristan, then in course of hurried erection on the site of the Palace, came in for the lion's share of the spoils. Work of Fatimid style found in the Maristan can certainly be assigned to this source. Several other pieces of Fatimid carving preserved in Cairo can be traced to the Maristan, but some lengths of finely-carved frieze were found in the Tomb-Mosque of an-Nasir Muhammad, the son of Kala'un. Their rich display of figure subjects betrays a secular origin, and they also may have come from the Palace. They were discovered during some reparations, with their faces turned to the wall, for such subjects could not be exposed to the public eye in a mosque. In the Maristan, or Hospital, figure subjects would not arouse active resentment, as their long survival on the door attests. Clearly the South Kensington panels and the Maristan door are both Fatimid of the same date, the human and animal figures denoting a secular purpose. Evidently all came from the Western Palace, probably having been part of the Khalif al-Mustansir's reconstruction in A.D. 1058.

It may be remarked that the Mesopotamian character apparent in Fatimid figure-work cannot be explained by a supposed toleration of such subjects by the Shiah sect, to which the Fatimid Khalifs belonged. The Prophet's prohibition of the representation of living creatures in art was respected as strictly by the Shiahs in Egypt as by orthodox Muslims throughout Islam. Under lax rulers these abominations crept into Court art and became fashionable in certain circles, but they were always reprehensible to the devout, and could never have found a place in a mosque. Moreover, the supposition implies Shiah ascendency in Mesopotamia, and this was not the case in Fatimid times, for the 'Abbasid Khalifs of Baghdad were of orthodox persuasion. Inspiration from Mesopotamia, and even from regions beyond, was by no means uncommon in the Islamic art of Egypt. It is found before the Arab conquest, after which event community of faith amongst the countries of the Near East made intercourse easier and more regular. Indeed, much of the earlier Islamic art of Egypt is but a reflection of contemporary Mesopotamian work, and this influence continued for centuries to be a fruitful source of enlivenment to native craftsmanship.

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TWO PANELS BY GIOVANNI DA MILANO

BY RAIMOND VAN MARLE

AMONG the Italian painters of the second half of the fourteenth century, Giovanni da Milano takes a particularly interesting place. He links Lombardy to Florence and seems to have been acquainted with the later Giottesque style which had penetrated into Lombardy before the first mention of Giovanni da Milano, whom documents of 1350 to 1369 show to have been active in Florence. The fresco of the tree of Bonaventura of 1347 in Sta. Maria Maggiore, Bergamo, those of shortly after 1343 in the church of Castel S. Pietro, near Balerna, in the region of Como, and the important series of frescoes, probably of a still slightly earlier date in the church of S. Abondio, near Como, do not only reveal a Florentine inspiration but might even be qualified as Giottesque. According to Vasari, Azzo Visconti called Giotto to Milan after 1334.

All this tends to confirm the fact that Lombardy looked to Florence for its artistic inspiration, and Giovanni da Milano's desertion of his native town for the Tuscan centre was but the outcome of this liking for Florentine art. Anyhow, Giovanni da Milano matriculated in Florence in 1363.

To what extent he was already familiar with the Florentine style of painting when he went there is a question that for the moment is impossible to answer because the oldest dated works which we possess from his hand are the frescoes in the chapel of the sacristy of Sta. Croce, Florence, and the *Pietà* in the Accademia of Florence, both dating from 1365, and consequently executed several years after his arrival in Florence. However, although Giovanni was no doubt influenced by his Florentine surroundings, he never lost certain of the Lombard peculiarities and it would be wrong to call his art purely Florentine.

The two panels which I reproduce here can be considered very characteristic productions of the master. In my *Development of the Italian Schools of Painting* (IV, p. 238, Note 2) I make a brief mention of the *Crucifixion* [PLATE A] belonging to Professor Lanz in Amsterdam. Since my attribution of this picture to Giovanni da Milano, the owner has informed me that Professor Schubring had previously come to the same conclusion. The *Descent from the Cross* [PLATE B], belonging to Prince Fabrizio Massimo is a recent discovery and, as far as I know, no mention has ever been made of this picture. Of these two works by the master this is the one in which he is least influenced by the Florentine style. Firstly, the subject is one which the great Florentine painters of the first half of the fourteenth century do not seem to have ever represented. We find it for the first time in the Florentine school in the works of Antonio Veneziano and Niccolo di Pietro Gerini and his school, that is to say some time after Giovanni da Milano's activity, and even then the subject remains a very unusual one.

Other non-Florentine characteristics of the artist are very evident in this *Descent from the Cross*. The peculiar and cleverly expressed effects of chiaroscuro which we find here are quite foreign to the Florentine conception of plasticity, while the gracefully elongated forms of the bodies and the long necks are not, in this case, the result of a Sienese influence as we see it in the works of Daddi and Andrea da Firenze —in whose art the elegance of line is produced at the expense of plastic effects — but show sooner a close connexion with frescoes contemporaneously executed in Lombardy, such, for example, as those in the Oratory of Mocchirolo, where we find morphological types very similar to those of Giovanni da Milano.

The particularly clear and brilliant colouring, with its rich diversity of shades which we see in both these panels, is a quality which Giovanni does not owe to his Florentine training. Of the two panels it is consequently the *Descent from the Cross* which shows the greater number of Lombard characteristics, and for this reason it can be considered the earlier work; it is, perhaps, even an older production than the *Pietà* of 1365 in the Accademia of Florence, to which painting moreover it bears an obvious resemblance.

AN EARLY METSU IN THE HERMITAGE

BY A. PAPPÉ

THE accompanying plate shows an early signed and dated work by G. Metsu, included in the store-rooms of the Hermitage Museum, which throws some more light on the origin of his artistic career and gives an important point of departure for the study of his style. This little picture, formerly in the Paul Stroganoff Collection, Leningrad, was already known there under the name of Metsu, but G.

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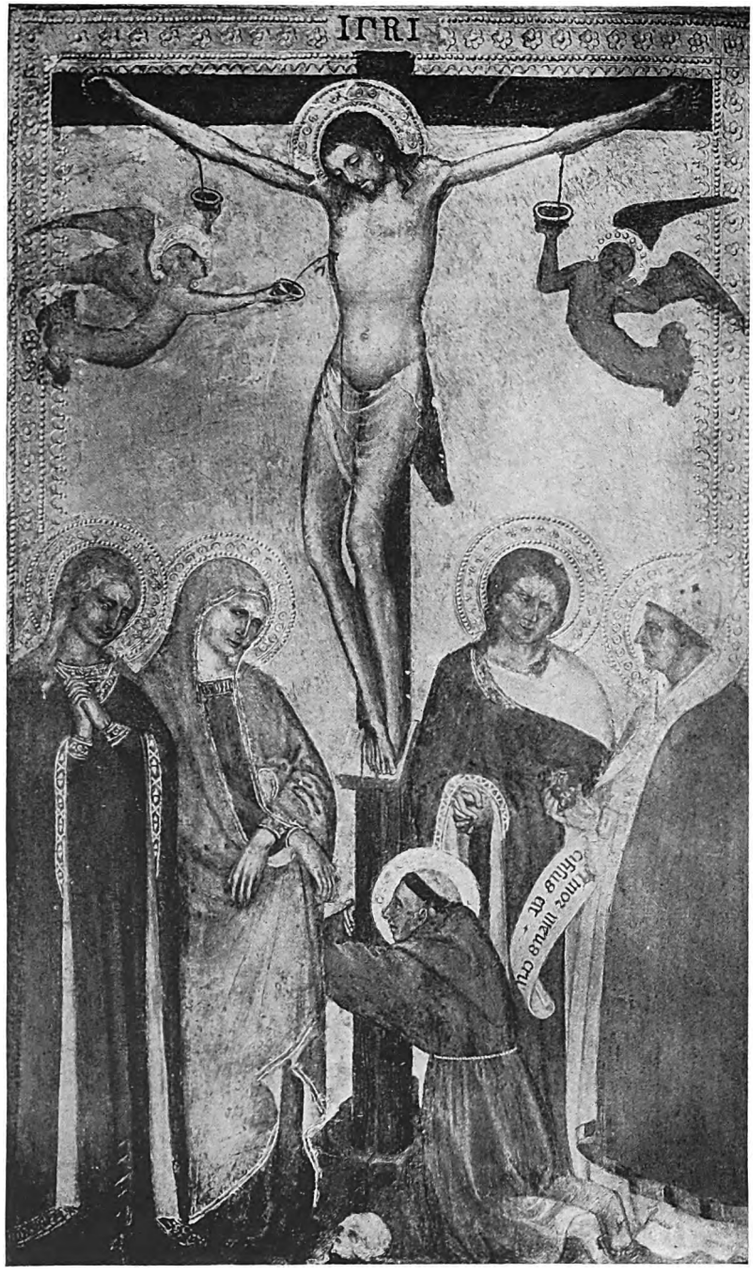

A—Crucifixion, here identified as by Giovanni da Milano. Panel. (Professor Lanz, Amsterdam)

B—Descent from the Cross, here identified as by Giovanni da Milano. Panel. (Prince Fabrizio Massimo)

Two Panels by Giovanni da Milano

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A—Girl winding thread, by G. Metsu. Panel, 37 cm. by 30 cm. (The Hermitage, Leningrad)

An Early Metsu in the Hermitage

Portrait of a Man. Panel, 36 cm. in diameter; the identity of the painter being now under discussion in the Dutch Courts

Notes on Various Works of Art: A disputed Frans Hals

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Waagen,[1] probably without knowing the signature, attributed it to N. Maes, the colouring having a certain resemblance, but a very superficial one, to this master's, especially the characteristic red. The conception, however, is not in the spirit of Maes and has nothing to do with the tradition of Rembrandt's school.

The sitter's dress is red, and the bodice double coloured, red in the upper part and olive below, with olive sleeves and a white collar. The cap is black. The signature "G. M." and the date 1645 are on the table. The state of preservation is good excepting the background, turned nearly black through the effect of the varnish. The signature is unusual for Metsu, as he generally signed his full name, but the transcription of the first two letters is identical with that in the *Prodigal Son* in the Hermitage (catalogue 877), painted at the end of the 'forties. Our picture is one of the master's earliest acknowledged works [2] as, when he painted it, he was but fifteen years old, which contradicts the opinion that none of his pictures is dated before 1653.[3]

The composition is very simple, but betrays a work in an imperfectly developed style. The figure is certainly closely studied from nature, but is not very fully expressed like those of mature artists able to render the human form with facility and certainty. The drawing is a little mechanical and the foreshortening of the right hand is rather awkward.

The main merit is in the colouring, which is really that of a masterpiece. The artist asserts himself as no mere tone painter, for there is a predominance of rich local colouring, which is rather different from that of his later period. The brightest note is the red of the skirt, then follow the olive of the bodice and the white of the collar. The red has a peculiar richness very suitable for rendering the soft mass of the stuff. Some finely discriminated red reflexions appear in the olive and white. The flesh tints are excellent and have a remarkable transparency in the shadows. The whole is broadly executed, the brushwork being very soft and fresh. The brownish ground shines here and there through the half shadows and contributes to the colouristic effect.

If we place the picture at the end of the four ties,[4] we see that even in this short space of time Metsu was elaborating different manners for the treatment of different subjects. No affinity of any kind with the school of Dou, with its over attention to detail, can be discovered here, and our picture shows once more that Metsu's style is not dependent on Dou's influence. The brushwork and the scheme of colouring owe rather more to the style of Hals, but the execution of the above-mentioned *Prodigal Son* shows considerably more dependence on this master than does the Stroganoff picture, in which even the figure has not the special dynamical character of the conception of Hals and his group. The Hermitage picture is certainly surprisingly original and it is just its originality that reminds us that the identity of Metsu's master is a question still to be solved.[5]

[1] *Die Gemäldesammlung in der Kaiserl. Ermitage, etc.*; St. Petersbourg, 1870; p. 411.
[2] C. Hofstede de Groot, *Cat. Rais.* I, 30 b, 30 c.
[3] W. Bode, *Die Meister der Holländischen und Vlämischen Malerschulen*; 1921; p. 90. J. Kronig, *Rev. de l'Art, anc. et mod.*, Vol. XXV, p. 101.
[4] Bode, op. cit., p. 91.
[5] We know only through O. Hirschmann's critique (*Monatshefte für Kunstwissenschaft*, 1916, March, p. 117) about J. Kronig's supposition (Feestbündel Dr. A. Bredius angeboden den achtienden April, 1915: Wie was de leermester van G. Metsu) that David Bailly might have been Metsu's master.

NOTES ON VARIOUS WORKS OF ART

A DISPUTED FRANS HALS.—We reproduce on the accompanying PLATE a small portrait attributed to Hals by Dr. C. Hofstede de Groot and others (see article in our issue for last August). The picture has been repeatedly discussed in the English Press on account of its being the subject of an interesting law suit in the Dutch Courts, Sir Charles Holmes, Dr. W. Martin of the Mauritshuis and Professor Scheffer of Delft giving expert evidence. The Court has not at the time of writing concluded the case, in the course of which the position of experts on whose opinions attributions of works of art are based, has been fiercely discussed. We are informed that the picture was bought in London from a private person in 1922 or 1923 by Mr. Th. van Wijngaarde, the picture restorer, Messrs. Fred. Muller and Co. now asserting that it is not by Hals and was in fact painted within the last twenty years, and the defendants attempting to demonstrate its greater age and arguing that if old it can only be by Hals.

We have not had an opportunity of seeing the original, and publish the photograph without any expression of opinion either as to its antiquity or authenticity. R. R. T.

GUILLAUME DE HELLANDE'S TAPESTRIES.—Three of the missing Guillaume de Hellande tapestries mentioned by Madame Crick-Kunziger in THE BURLINGTON MAGAZINE for November, 1924, are now in America:

(A) *The Beheading of St. Paul* is in the Seligmann-Rey collection;

(B) *The Resurrection of Tabitha* and

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(c) *The Apparition of the Angel to the Centurion Cornelius* are in the collection of Andrew W. Mellon, Secretary of the United States Treasury.

The three fragments still show the coats of arms of Guillaume de Hellande and of the Bishopric of Beauvais as well as the word *paix* scattered here and there. The French Gothic inscription at the top of *The Beheading of St. Paul* [PLATE A] reads:

Comment saint pol a este decole hors rome sa teste separee du corps fist troix saulx (How Saint Paul was beheaded outside Rome. His head after separation from the body made three bounds).

A scroll beside St. Paul's head bears a Latin Gothic inscription from the Epistle of St. Paul to the Philippians, Chapter i, 21: *Michi vivere christus est et mori lucrum* (For me to live is Christ and to die is gain).

The pools of water beneath and beside St. Paul's head mark the three spots where the head rebounded, named from the event "The Three Fountains." The veil covering St. Paul's eyes is that of his disciple *Platilla*. (Consult *The Golden Legend* of Jacques de Voragine.) At the top of the tapestry the soul of St. Paul approaches God, borne by two angels. The spectators of the execution are divided into two groups, Christians on one side and pagans on the other. The central figure of the pagan group is the Emperor Nero, in golden armour, and with laurel wreath on his brow.

The inscription on *The Resurrection of Tabitha* [PLATE B] reads:

Comment en joppe saint pierre resuscita thabita femme bonne aumosniere (How at Joppa, St. Peter raised from the dead Tabitha, a good charitable woman). (Acts ix, 36-43.) The scroll before the mouth of St. Peter reads: *thabitha surge* (Tabitha, arise).

The inscription on *The Apparition of the Angel to the Centurion Cornelius* (Acts x, 1-8) [PLATE C] reads:

Commont langle se aparu a cornille centurion disant que il envoiast querir saint pierre pour son salut (How the angel appeared to Cornelius the Centurion, telling him to send and ask St. Peter for his salvation). The angel bears a scroll reading: *mitte et accersi simonem* (Send and call for Simon).

I would call Madame Crick-Kunziger's attention to the illustrations of some of this set of tapestries published by Jubinal in 1838.

GEORGE LELAND HUNTER.

LORD CURZON.—It is with much regret that we record the death, at the age of 66, of the Marquis Curzon of Kedleston, which occurred at his London residence in the early morning of March 20. As we go to press Sir Charles Holmes contributes the following notice:—

The traditions and, of late years, the obligations of public life have not generally encouraged much active interest in the Fine Arts among our prominent statesmen. The late Lord Curzon was one of the rare exceptions. His term of office as Viceroy of India was notable for the encouragement which he gave to the study and preservation of Indian monuments. After his return, Lord Curzon's weighty advocacy could be enlisted for any movement which seemed to have a similar purpose. One of the last acts of his life was the contribution to *The Times* of a long and eloquent letter protesting against the threatened destruction of Waterloo Bridge. It was indeed towards architecture and archæology that his taste most naturally inclined. The admirable transept which he added to Kedleston Church, with his generous purchase and tactful restoration of Tattershall Castle, perhaps the best example in this country of a fortified dwelling-house, bear witness to his judgment. More recently he dealt with the picturesque fourteenth-century fortress of Bodiam in similar fashion. In the graphic arts Lord Curzon confined himself chiefly to collecting family portraits, more for their historical interest than for their artistic merit, and to obtaining pictures for the Victoria Memorial Hall at Calcutta. He had been a Trustee of the National Gallery for nearly fourteen years, and at the time of his death had been elected Chairman for a second year. His quite marvellous command of ordered and detailed facts (apart from any deductions which might be drawn from them) was shown in the elaborate Report of the Committee of the Trustees of the Gallery over which he had presided in 1913, a Report which led to the formation of a separate Board for the Tate Gallery, and to several other much needed reforms. Lest the general tendency of his influence should be misconceived, it deserves to be known that the purchase of Greco's *Agony in the Garden* would have fallen through but for Lord Curzon's support, given not because he liked the picture himself, but because he knew that it was liked by others whose opinion he felt bound to back. Also the most hasty summary of his work for the arts must not omit to record that in the midst of the myriad calls and anxieties of his political career, Lord Curzon was always ready to give a kindly hearing to any business connected with the arts, and that far from resenting such interruptions, he was genuinely disappointed if they were not inflicted upon him as a matter of course.

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A—The Beheading of St. Paul. Part of Guillaume de Hellande's tapestries. (Seligmann-Rey Collection)

B—The Resurrection of Tabitha. Part of the tapestries. (Mr. Andrew W. Mellon)

C—The Apparition of the Angel to the Centurion Cornelius. Part of the tapestries. (Mr. Andrew W. Mellon)

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REVIEWS

Old English Silver. By W. W. Watts. 179 pp. + 134 pl. (Ernest Benn.) £6 6s.

In spite of all that has been written on English silver within the last fifty years, there remained the need for a book which should present the history of the subject in a manner orderly and comprehensive, freed from the burden of overmuch detail, and brought into touch with the social life of the people. Such is the aim of the present work, and it would not be easy to find a writer better equipped than Mr. Watts to accomplish it.

The account is given in two main divisions, devoted to civil or domestic plate and ecclesiastical, with a separate chapter for each period, giving a brief survey of the conditions of life at the time and dealing in that light with the particular types of article produced. The subject is thus presented in a lively human aspect. The arrangement followed makes it a simple matter to turn for information on any particular branch of the subject, and the enquirer is helped by a good index and a list of plates to particularize more closely, while a short bibliography enables anyone to follow the subject still further. A feature of the bibliography is a list of the descriptive accounts so far printed (largely in the Proceedings of local archæological societies) of the plate in the possession of churches in the various dioceses and counties of England and Wales, which brings together material of the greatest importance to students, and encourages the hope that before long such descriptive inventories may include the area of the whole country.

The results of original research more than once appear in the work in an unassuming manner, as in tracing specific examples of the influence of designs by Hans Brosamer and Peter Flötner in English work of the sixteenth century; in the interesting theory of Cranmer's German connections as a source of inspiration for the English post-Reformation communion-cup; and notably in regard to the Laudian revival of mediæval forms of church plate in the seventeenth century. In the section devoted to pre-Reformation church plate, the old-time appointments of a cathedral and of a parish church are effectively set forth by the quotation in full of a typical inventory of each, made shortly before the final destruction of both under Henry VIII and his successors. The actual words of the inventory of Lincoln Cathedral of 1536 serve better than any amount of modern writing to call up the splendours of a great English church treasure of the middle ages.

It is truly gratifying to find a judge of Mr. Watts's learning stand up whole-heartedly against the tradition, too long prevalent among us, of disparaging and decrying the artistic work of Englishmen. In his Introduction and his chapter on the mediæval period he has dealt faithfully with this matter. With the evidence now fully available both from literary sources and from existing remains, it becomes mere affectation to assume, as has been the fashion in the past, that the origin of everything good in English art is to be sought for abroad, and the explanation of everything bad is alone to be credited to native intelligence, and Mr. Watts is to be congratulated on standing firmly for the more enlightened view.

An interesting feature of the book is a chapter dealing with the causes which have led to the destruction of plate in the past, to be read in conjunction with the particulars given in the chapter on pre-Reformation church plate. The removal of the treasure of Canterbury Cathedral under Edward VI, including Becket's silver crosier, " to be moulten down into wedges," is heart-breaking to read; but this was merely the sequel to the despoiling of Becket's shrine in 1538, when twenty-six cart-loads of treasures had been removed. Imagination falters in attempting to grasp the wealth of mediæval art then made nothing for ever.

It is a pity that so good a book should be handicapped by faulty production, for which the author is in no way responsible. A work of this nature depends much on its illustrations, and these are assembled at the end in a noble bulk of 134 plates, which should have done ample justice to the subject. Unfortunately, a niggardly policy seems to have prevailed here over a regard for quality, and the result is entirely unworthy both of the text illustrated and of the price of six guineas at which it is sold. Some of the collotype plates show the subjects (and these among the most important examples of English mediæval art) reduced to a scale, not necessitated by the size of the page, where both dignity and detail become insignificant. In many others the objects represented appear as ghostly phantoms vanishing into the void. The printed numerals in the corners attest the execution of the plates in France. Why an English firm of publishers should neglect the excellent work of English makers of collotypes in favour of French production of a quality which would be rejected for a sale catalogue by any reputable firm of auctioneers can only be conjectured. Objection may also reasonably be made to the quality of the binding. Those who use the book will ask, too, why no means are provided for referring from the subjects represented on the plates to

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the text. It is bad enough to have to turn back for every plate to the beginning of the book to find out what is shown on it; but it is exasperating to discover when you get there that no reference is given to the page of the text where the author's comments may be found. To print the title on a thin sheet opposite the plate, with a reference to the page of the text, would not be an excessive concession to the reader's convenience in a work of this importance.

If a second edition should be called for, it is greatly to be hoped that these defects will be remedied. A few minor matters for correction include an inaccurate description in the list of illustrations, where Plate 14 B, the well-known Dunn-Gardner Cup of 1521, is described as an earlier example of 1500 in the Victoria and Albert Museum; on Plate 29 Archbishop Parker's rosewater dish at Corpus, Cambridge, is shown upside down; and among misprints may be noted Ganfrid for Gaufrid (page 14) and a few incorrect references to plates. It might be well to add to the description of Plate 12, the Winchester Election-cup, a note that it is a sixteenth-century reproduction of a fifteenth-century model; and it would be interesting to state on page 115 that the Trinity College chalice came from St. Alban's Abbey.

H. P. M.

Zeichnungen alter Meister in der Kunsthalle zu Hamburg. Niederlander. Edited by GUSTAV PAULI. Portfolio containing 36 mounted colour collotypes of drawings. (VIII: Veröffentlichung der Prestel-Gesellschaft.) Frankfurt a. M. (Prestel-Verlag). 200 marks.

The Prestel Society has resumed its valuable series of publications with a volume devoted to the Netherlandish drawings at Hamburg, intended to form the first of a series in which drawings of the other schools will appear in succession. The reproductions, printed in the colours of the originals with the latest refinements of modern technical skill, are introduced by the Director of the Kunsthalle, Dr. G. Pauli, with brief and practical notes. The format of the portfolio, 20⅞ in. by 15¼ in., enables so large a drawing as Van Dyck's *Christ taken Captive* (53.3 cm. by 40.3 cm.), a fine sketch for the picture in Sir Herbert Cook's collection, to be reproduced with very slight reduction. There are thirty-six facsimiles. After a silver-point head ascribed to Gerard David, a fine *Adam and Eve* in chalk by Lucas van Leyden, and a design for a window by P. Aertsen, a selection by Antwerp artists is next included. The *View of Florence,* by Hendrick van Cleef, is a fascinating example of the early use of water-colour tint with pen outline, and the *Interior of St. Peter's during Reconstruction,* by an unknown hand, is of great historical interest. After one drawing each by Rubens, Van Dyck, and Fyt, we pass on, with a domestic scene by Buytewech dated 1617, to the seventeenth-century Dutch school, which contributes the remaining twenty-eight numbers. Seldom have Dutch drawings been presented in so attractive a guise; with the exception of Rembrandt, they have generally been neglected by editors of similar publications since modern photographic processes were perfected. Rembrandt himself is here represented by the fine study for the big etching of *St. Jerome* and a little landscape (Plate 19) of the highest quality, comparable to some of the best in the Chatsworth album. Plate 20, another landscape, has been doubted; its attribution to Rembrandt seems, however, no more justly disputable than that of Plate 21, a former "Rembrandt," to Furnerius. Among the many landscape drawings, those of Van Goyen (especially Plate 12), Ruischer (26), Everdingen (29, study for a rare unfinished etching, Dutuit 93 bis), and the two dune landscapes by Cuyp (27) and Ruysdael (31) are of special beauty. The last-named is a recent acquisition (1917); nearly all the other drawings are from the Harzen bequest (1863). The Hondecoeter, the *Maid with a brush,* by Metsu (33), and the *Portrait of W. van Mieris,* by F. van Mieris (36), supply variety, with a tavern scene by Brouwer and Ostade, after a long succession of landscapes.

This delightful volume should assure sufficient support for the programme of which it forms the first instalment to be carried out in its entirety.

C. D.

Rätsel der Kunst der Brüder van Eyck. By MAX DVORÁK. 272 pp. + 68 pl. Munich (R. Piper & Co.).

This volume contains a reprint of the author's contribution in 1904 to the Annual of the Imperial Art History Collections in Vienna, to which there is appended an article contributed by him in 1918 to the Annual of the Prussian Art Galleries. The only changes introduced have been a few additional illustrations and the correction of misprints. It is certainly convenient to have these works in a handier form and more richly illustrated than on their first appearance. Unfortunately, they are no easier to read now than they were before. The flood of words, the fog of complicated arguments, the elaborate discussion of minute details, remain as they were, and I have found it an appalling labour again to wade through this exaggeratedly complicated exposition.

This treatise labours to show that the works generally now attributed to Hubert van Eyck were painted by his younger brother or by another unidentified artist. The foundation of the main part of the book is laid by a most elaborate analysis of the Ghent altar-piece,

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wherein the shades under eyelids, the outline of lips, and every kind of detail which, after all, we can examine for ourselves without the help of lengthy descriptions, is gone into with wearisome minuteness. After one has read it all one does not find oneself helped to any conclusion. The author contends that all the English, French, and Belgian writers who have dealt with the subject do so in an antiquarian manner, and restrict themselves to considering the pictures without any scientific method of approaching art historical substances contained in the materials considered. This statement, which I do not understand, occurs at the foot of page 16 of the Introduction, and in my copy is cut off in the middle of a sentence, the two following leaves being entirely blank. Whether this is a mere error of the binder, or whether the criticism of my own book, which apparently follows, was purposely withheld from me, I cannot say.

It is unnecessary to reply at length to arguments twenty years old on which all students have already made up their minds, but a word may be said about the article at the end of the volume which is entitled, "The Beginnings of Dutch Painting." This article attempts to deal with Hulin's investigations and conclusions as to the date and authorship of the miniatures in the manuscript which was partly burnt at Turin and partly survives in the Trivulzio Collection at Milan. It will be remembered that one of the most beautiful minitaures in the book appears to represent the landing of the Duke of Bavaria at Veere, and his reception by his daughter and other people. Dvorák claims that this, so evidently topical a picture, is merely an illustration of the Book of Psalms with no reference to any particular person or event, and he would have us believe that this and the other wonderful miniatures attributed to Hubert van Eyck were painted by some otherwise entirely unknown Dutch artist somewhere between the years 1430-40. He is even reckless enough to suggest that the artist in question may have been Ouwater. This is an example of the kind of knot into which the author ties himself up. It is always possible to take any two pictures generally accepted as the work of a single artist and to find in them differences in details about which pages can be written. Laborious complications of this kind are hopelessly unconvincing. After all, with the pictures before us we can make such examination for ourselves. Ultimately the decision as to authorship lies not in details of this kind, but in the perception of the same or of different human individualities disclosed by each painting as a whole. A work of art brings the spectator directly into contact with the artist; the examination of details may illustrate resemblances or divergencies, but it is the artistic suggestion and expression as a whole that decides the identity or diversity of authorship.

The only reason that I know of for regarding Dvorák's work seriously is that he seems to have converted Dr. Friedländer—which takes a good deal of doing. I can only say that, so far as I am concerned, his line of argument and his methods of exposition put my back up from the start, and I find it very difficult to maintain that impartiality one desires in the presence of such provocative material. I hope I am not dealing unjustly with a serious work sent to me for review. One can, at best, honestly state one's own opinion as arrived at after reading the volume under consideration. I may be wrong and Dvorák may be right, but I do not think so.

Dvorák was a Czecho-Slovakian, whose native language was not German. This may account for some difficulty of expression in that language. He was an extremely attractive man, intensely beloved by his pupils and enormously interested in them. He upheld the traditions of the Vienna School as laid down by Franz Wickhoff. He left behind him a number of admiring followers who maintain his reputation to the present day with enthusiasm. He had an enormous knowledge of the literature of art history but less direct acquaintance with actual works of art. Whether he possessed a real appreciation and understanding of works of art as such may be doubted. MARTIN CONWAY.

Royal Commission on Historical Monuments (England): An Inventory of the Historical Monuments in London. Vol. I, Westminster. 142 pp. + 220 pl. (H.M. Stationery Office.) 21s. net.

In this eighth volume of their admirable publications the Royal Commission on Historical Monuments has adopted a new method. The seven previous volumes (covering the counties of Herts, Bucks, and Essex) consisted of inventories of individual buildings arranged under parishes and other sub-divisions of counties. For London's monuments a somewhat different treatment is necessary, and the Commission has wisely decided to devote a whole volume to Westminster Abbey, "the premier historical monument of England." This innovation is fully justified, and it is difficult to speak of the resulting volume in anything but terms of praise. Westminster is familiar to us all, yet even serious students must be amazed at the wealth of artistic treasures illustrated in this fine volume. The majority of them are, indeed, accessible to all visitors, but there are others which are situated in portions of the monastic buildings now occupied as private houses or as part of Westminster School, and hence new to most people. By its terms of reference the

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Commission is unable to recognize any monument later in date than 1714. The marble enormities of succeeding years, that strike the one jarring note in the Abbey for the average visitor, are therefore excluded, but a list of sepulchral monuments and floor-slabs after 1714 forms an appendix to the book. Besides photographs, the illustrations include a beautiful frontispiece in colour representing the tomb of Henry III; a large folding plan of all the Abbey buildings, coloured to indicate the various periods; key-plans showing the position of tombs and brasses; measured drawings of mosaic pavements; and sections of typical mouldings. With its elaborate index, its glossary of terms used in architecture and heraldry, and its armorial, the book furnishes the student with apparatus on a generous scale.

The letterpress of the Inventory proper comprises a systematic account of the buildings, treated sectionally, beginning in each case with the architecture and then dealing with "fittings"—to use the compilers' own word. The descriptive style of all this part of the work is severely restrained, as befits an official publication. Thus the spot in the Abbey that is most sacred to the present generation appears under "Floor-slabs after 1714" as "Unknown Warrior, 1914-1918. Floor-slab: Nave." But the Inventory is prefaced by an excellent introduction by the Provost of Eton, Dr. M. R. James, who, in summarizing for the general reader the historical information embodied in the more exhaustive Inventory, is permitted to express something of the sentiment that every Englishman has for this great church. He explains that this volume does not pretend to do more than describe the artistic treasures of the Abbey, and for its historical, imperial, and spiritual significance he refers us to Dean Stanley's *Memorials*. He also mentions the names of some others who have preserved and recorded its architecture, but he might have furnished us with a more complete list.

Many interesting points are raised or elucidated in the book. The dates of the Stone of Scone and of the Chapel of the Pyx are still uncertain. No explanation is given of the disappearance from Westminster of practically all the original glass. The spelling of Torregiano's name is now definitely altered to Torrigiani, which conforms with Vasari's rendering and is more probable. Three prominent features of the exterior of the church have long ceased to exist: the galilee at the north entrance, the sacristy in the angle of north transept and nave, and the isolated belfry. (Of these the first two are indicated on the general plan.) The exterior as we now see it is only "a copy, not by any means faithful, of the original," and hence it is almost entirely with the interior that this book is concerned. Westminster displays "perhaps the most conscious piece of imitation which the Middle Age provides in this country," for the completion of the nave was carried out in conformity with a style that had been in vogue 150 years earlier. Much has been made hitherto of the alleged caricatures in stone of famous men that adorn our ancient churches. Dr. James says that here "they are far more likely to have been inspired by quite obscure people in the sculptor's entourage." Finally, there are important references to the status of the mediæval architect. In the case of Westminster it is possible "to name, and in some degree to visualize, the whole line of the men who presided over the building from its inception." To account for French characteristics in the design of the church, it is observed that "the practice of sending the architect to study and copy a building which had caught the fancy of a patron was common throughout the Middle Ages, and a direct instruction to that effect is often inserted in mediæval contracts." M. S. B.

The First Volume of the Wren Society, 1924: St. Paul's Cathedral. 16 pp. + 30 pl. (Oxford University Press.) Issued only to subscribers.

The Wren Society was founded in 1923, the bicentenary of the great architect's death, mainly to honour his memory by publishing original drawings and documents, now scattered in various parts of the country and hence more or less inaccessible to students. Its first volume contains a selection of 47 drawings from the total of 270 included in the first three volumes of Wren drawings at All Souls College, Oxford (the drawings in the fourth volume not being Wren's work, according to accepted opinion). The present editors contribute a short preface, followed by a reprint of Elmes' original catalogue of the whole of the Wren drawings at All Souls. While observing that Elmes' suppositions were often mere guesses and many of his statements inaccurate, they accept his catalogue as the only one extant, and content themselves with occasional corrections. The drawings are admirably reproduced in collotype by the Clarendon Press. They are methodically selected from the heterogeneous collection at All Souls to illustrate the early stages of Wren's work at St. Paul's, and are thus of special interest at the present time. It is intended to continue the publication of drawings of St. Paul's from other sources before dealing with the remainder of Wren's enormous output of work. Looking through these early designs, we can only feel profoundly thankful that none of them came to fruition: the existing building far excels them all. Even the highly-finished elevations prepared during the erection of the

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cathedral show that Wren was continually making alterations as the great structure grew, and that every alteration was an improvement. We have been spared the great pineapple with which he once proposed to crown the dome, and its successor, the telescopic spire—resembling that at St. Bride's, but utterly out of place here—that formed a feature of the "Warrant design." It is clear enough from these drawings that Wren was in sympathy with the Baroque movement that had then almost run its course in Italy; it is evident, too, that he was a great draughtsman. These admirable reproductions not only illustrate the accurate and beautiful rendering of his complete schemes in ink and wash, but, by revealing the tentative pencil touches of the designer at work, they enable us to follow the progressive development of the scheme in his master-mind. If subsequent volumes maintain the high standard of this one, students of architecture will be under a great debt to the Wren Society. The editors, in their preface, acknowledge the assistance given in the foundation of the Society by the late W. H. Ward, whose premature death last year was a great loss to achitectural scholarship. M. S. B.

[We are asked to state that the Hon. Secretary of the Wren Society is Mr. H. Duncan Hendry, A.R.I.B.A., of 43 Doughty Street, W.C.1, and that annual subscribers of one guinea are entitled to receive the Society's publications as they appear.]

The Walls and Gates of Peking. By OSVALD SIRÉN. xvii + 239 pp. with 128 photogravures after photographs and 53 plans and 1 map. (John Lane.) £6 6s.

In earlier days the traveller got his first view of the Peking ramparts more impressively than now. Then he approached them slowly and painfully along a pot-holed and deeply-rutted road through mean outskirts. Gradually the majestic walls and gate-towers grew upon his vision, and he had full time to ponder on expected splendours within befitting the capital of a mighty and ancient empire. Now, with scarce a glimpse of walls and towers to prepare him, he is rushed right up to the very portals of the main Front Gate and into the bustle of a busy railway terminus. He gains in physical comfort, yet he loses the thrill of encountering a world substantially unchanged during the last five centuries. Though that is the age of the actual Peking walls of to-day, their structure conforms to a much older tradition, as is proved by documentary evidence, and they, like other city walls, are the most perfect relics left of the face of ancient China. At least, this would have been a true statement seventeen years ago, when the present writer first saw the walls of Peking, and it remained true till a short while after the overthrow of imperial rule in 1912. Unhappily, Professor Sirén was just too late to make his record before the work of modernization had begun in earnest. Parts of the walls had been pulled down to leave room for increasing rail and motor traffic, and some of the remaining bits had been altered in a manner not at all consistent with native architectural tradition. Professor Sirén's fears of further destruction seem about to be realized. Last December *The Times* correspondent in Peking reported a trial run of electric tramcars over thirty miles of lines within the city, and he added the significant statement that "the intention is to extend the system beyond the city walls into the suburbs." Those who knew former Peking will appreciate mournfully the words with which *The Times* correspondent ended his despatch: "All old-timers are horrified by the jangling, which awakens echoes in the courtyards of the Forbidden City and disturbs the ghosts of the mediæval past."

None of the many recent acts of vandalism is more to be deplored than the pulling down of the Front Gate barbicon and the re-shaping of its outer tower and bridge to the design of a German architect. Professor Sirén waxes justly indignant over this atrocious injury to what was probably the grandest and most distinctive structure of its kind in all China. I was myself a witness of the first step in the process of destruction while watching from the barbicon the funeral procession of an empress as it passed through the vast gate-yard on April 3, 1913. The Republican police failed to control the crowd massed upon the marble bridge beneath, and so the beautifully sculptured balustrades were pressed upon and overturned into the moat; they were never replaced. A new bridge now spans the moat, and its utilitarian proportions and ugly lines symbolize the transformation fast overtaking Imperial Peking.

The foregoing serves to emphasize the gratitude we owe to the author of this handsome work for coming when he did to make a record. He has carried out a painstaking survey of the twenty-three miles of walls enclosing the two combined cities of Peking, and has noted many archæological data which before long may be unobtainable. The detailed plans of some of the gate-towers remaining unspoilt afford valuable contributions to the study of Chinese architecture. To the general reader the series of beautiful photographs will appeal with greatest force. They are extraordinarily successful, and show the author to possess a rare instinct for composing pictures. It is a pity that the numbers have been omitted from the plates.

W. PERCEVAL YETTS.

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Nya Sankt Görans Studier. By J. ROOSVAL. 219 pp. ill. + 54 pl. Stockholm (Gunnar Tisells Tekniska Förlag).

Among the most striking exhibits in the National Museum at Stockholm in days gone by was an equestrian group, over life-size, of St. George and the Dragon, the extremely fantastic effect of which was heightened by the cramped situation in which it was placed. The group, identified as the work of Bernt Notke, of Lübeck, has now been restored to the Church of St. Nicholas at Stockholm, in which it was originally set up, and may there be seen as a monument of art of no mean order. It has already been the subject of a publication in Swedish, and of a short article in THE BURLINGTON MAGAZINE (March, 1922) by the author of the exhaustive book that has now appeared. Dr. Roosval's work gives a complete survey of the George and Dragon subject, tracing the origin of the various forms under which it appears, these being classed according to the arming of the saint with spear, heavy lance or sword, and the movement of the horse. Among the wealth of illustrations drawn from all quarters to display the various types we notice the English fourteenth-century coffer-front from Rufford Abbey, now in the Victoria and Albert Museum. The treatment of the subject in the Stockholm group, and in the reliefs with scenes from the story of the saint belonging to the pedestal on which the group was originally supported, shows divergencies from the narrative of Jacobus de Voragine. Other texts, such as the Lives of the Saints, printed at Nuremberg in 1488 (and at Lübeck in 1499), were available when the group was executed for Sten Sture, Protector of Sweden, as a memorial of his victory over the Danes at Brunkeberg and as a sepulchral monument for himself and his wife.

Dr. Roosval finds in the figure of the saint indications that his exploit was conceived by the sculptor—as by Dürer in his engraving of St. George as victor—as achieved, in part, with the help of spiritual weapons; we have here a sense of that supernatural strength which irradiated the figure of the Finnish patriot Wibelius in Runeberg's poem, and to this quality in the work is due its adoption as the palladium of the Swedish Evangelical Church. The treatment of the subject as a free-standing group was a revolutionary innovation in Northern sculpture, by which Notke preached the principles he had learned from Italy and the antique. In his precocious italianizing tendency, recognizable already in an earlier work, the altar-piece at Aarhus, and to be traced in the Chinese character of the dragon, probably derived by way of Venice, Notke was a decade in advance of the movement in South Germany traceable through Dürer and Mantegna. His daring experiment in rendering in wood a rearing horse was followed only—and in both cases on a smaller scale—by Henning von der Heide at Lübeck and by Hans Brüggeman at Husum. We may note here that the St. George statue by the former, now in the museum at Lübeck, has lately been enormously improved in appearance: acting on a suggestion from Dr. Roosval, Dr. Heise, Director of the Museum, has raised the horse to its original rearing position instead of the sprawling gallop in which it was previously set up. In one small point Dr. Roosval is somewhat unconvincing. It was expected that the shield-like excrescence on the back of the prostrate dragon would be found to be blazoned with the Dannebrog, the Danish standard thus overthrown in the dust with the Swedish flag of St. George victorious above it. This was not, however, the case, and something like disappointment may almost be read into the explanation that, for fear of offending the susceptibilities of the Danish king, who remained even after Brunkeberg the over-lord of Sweden, the intended blazonry was never carried out.

The second part of the work is devoted to a minute discussion of the various schemes for the reconstruction of the monument, in the course of which it is suggested that the figure of the saint was annually borne in procession through the streets of Stockholm on the anniversary of the Battle of Brunkeberg—the feast, by a lucky chance, of another knightly martyr, St. Gereon. In support of this the author quotes similar usages at Leicester, Norwich, and elsewhere. The book, which ends with a short summary in English, is a fine contribution to art history and, like so much that comes from the Stockholm presses, an exemplary piece of printing.

B. RACKHAM.

Ostasiatische Plastik. By CURT GLASER. 97 pp. + 172 pl. (Die Kunst des Ostens, herausgegeben von Wilhelm Cohn. Band XI.) Berlin (Bruno Cassirer). Gm. 12

Prof. Dr. Curt Glaser, who a few months ago succeeded Geheimrat Jessen as Director of the splendid Staatliche Kunstbibliothek in Berlin, may well be called, as far as sensitive and reliable modern Western literature on Far Eastern Art is concerned, a pioneer. Twelve years ago —a rather long time in this new branch of Western art literature—Dr. Glaser published his *Die Kunst Ostasiens,* which still remains a useful and very well-written book. The astonishing thing about Dr. Glaser is that he is not only a specialist in the domain of Far Eastern art, but also in many branches of Western art, and that what he writes about Chinese and Japanese art stands on the level of the work of those authors who devote their entire time to the Far East. It seems to me a happy idea on the part of the editor of the excellent series

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Die Kunst des Ostens, to publish within the cadre of that series a book on Far Eastern sculpture instead of books treating Chinese and Japanese sculpture separately. Every publication dealing merely with Chinese sculpture remains, and will probably always remain, incomplete from the qualitative point of view. We have to turn our eyes to Japan in order to grasp what early Chinese artists accomplished. This cannot be repeated too often.

Dr. Glaser's text is not only worth reading because of the author's keen *Stilkritik*[1] and knowledge of some of the essentialia of Buddhism, but especially because he has succeeded in shaping this text into a single whole. The text of an art book requires the same qualities as an art museum: selection, and a clear line of differentiation between every detail.

I wholly agree with Dr. Glaser's remarks on the impossibility of pointing out the purely Indian element in early Chinese Buddhist art (p. 19), and with his opinion (contrary to that of Mr. Ashton), that the Northern Wei did not possess an autochthonous artistic culture (p. 25).

To Korean sculpture only one page of text is devoted. In a second edition some more pages would not be superfluous. Though our knowledge about Korean sculpture cannot be called very extensive or very sound, it is still worthy, especially in a book like this, of some pages.

The illustrations are very good. The system of publishing details on a much enlarged scale should be highly appreciated (see, e.g., the *Yumedono Kwannon* on Plates 41-43). The juxtaposition (Plates 44 and 45) of the bronze *Maitreya* of the Li Museum (Seoul) and the wooden *Maitreya* of Kōryūji is highly instructive. Some of Dr. Glaser's finest illustrations are due to the best Japanese art publications, *Tōyō Bijutsu Kenkyū* and *Hōryūji O-kagami*. In my opinion, the selection of works illustrated is praiseworthy. If better specimens were to replace in a few cases (Plates 3, 16, 63) the works now illustrated, and if some more illustrations were devoted to really good pieces of sculptural tomb-ceramics, the illustrated section of Dr. Glaser's very commendable book could still be slightly improved. H.F.E. VISSER.

The Sarcophagus of Claudia Antonia Sabina and the Asiatic Sarcophagi By CHARLES RUFUS MOREY. 111 pp. + 41 pl. (147 illustrations). (American Society for the Excavation of Sardis.)

This is the fifth volume of the publications of the American Society for the Excavation of Sardis—a handsome work, of which only 400 copies have been printed by the Princeton University Press. It is described on the title page as the first part of a volume devoted to Roman and Christian sculpture, and is devoted to Asiatic sarcophagi with especial reference to one which was excavated and put together by the Society.

Fragments of this sarcophagus, that of Claudia Antonia Sabina, a lady of consular rank, as appears from a Greek inscription on one of the fragments, were found at the end of 1912 by a peasant when ploughing, and others were brought together by systematic digging when the excavators returned to their work. The site, too, of the tomb which had contained the sarcophagus was found, and its foundations, with a portion of the walls, unearthed. In its original state the sarcophagus was 2.235 m. in length and 2.11 m. in height. It is of the Sidamara or Asiatic type—i.e., it has a central œdicula with a pointed pediment flanked on either side by a similar œdicula with a curved pediment, statuettes being installed in the œdiculæ themselves as well as in the separating spaces. There were eleven such figures in the sarcophagus, and seven of these have been recovered. The lid was in the form of a couch, and on it were the figures of two women. Mr. Morey shows good reason for believing the sarcophagus to be of native Lydian work and not an importation.

It belongs to the last quarter of the second century A.D.—more precisely, perhaps, to the period between the years 185 and 195, as may be deduced from the coiffure of the ladies; and, as has already been said, the lady whose remains were placed in the sarcophagus was of consular rank. Her husband must have been dead when she ordered the tomb; so Mr. Morey argues, and he suggests the possibility of his having been the Sulpicius Crassus, pro-consul of Asia, who was put to death by order of Commodus (A.D. 180-192).

Seventeen pages only are devoted to Claudia Antonia Sabina and her sarcophagus. The remainder of Mr. Morey's volume is devoted to a well-illustrated descriptive catalogue of the Asiatic sarcophagi now to be found in museums and galleries; and this catalogue is introduced by an erudite note on the bibliography of the subject. E. B.

Deux Livres d'Heures Néerlandais. Par Joseph Brassine. Portfolio containing 37 pl. Bruxelles. (Vromant.)

M. Joseph Brassine is a professor of the University of Liège and also its librarian-in-chief. It is his laudable ambition to make known the manuscripts under his charge, this being at least the third publication of the kind: he had already published forty-two miniatures from a thirteenth century Liège psalter, and another portfolio of thirty-eight miniatures reproduced from the book of hours of Gysbrecht de Brederode. Now comes reproductions from two

[1] See also the author's in some respects preparatory study to his book reviewed above, viz., *Die Gewanddarstellung in der Ostasiatischen Kunst*; Ostasiat. Zeitschr., III, p. 393 seq.

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Netherlandish books of hours, which form part of the Wittert bequest; twenty-five from the one and twelve from the other. The text of both is in the vernacular, and in a dialect thereof which has been identified as belonging to the old diocese of Utrecht or thereabouts: the art is Flemish of the Bruges-Ghent school. M. Brassine in his short introduction points out that this raises a couple of pertinent questions: were manuscripts written at Ghent and Bruges in the dialect required by the clients of the local artists, or did those artists simply illuminate manuscripts which had been written elsewhere? He does not attempt to solve the problem, but thinks the second hypothesis the more probable. Both sets of reproductions are interesting, and we hope that M. Brassine will continue his good work.

E. B.

LETTERS

LEONARDO AND OVID.

SIR,—One of the most striking of the many impressive passages in Leonardo's manuscripts, is that in which the description of the old age of Helen is used to illustrate the remorseless flight of time.

The passage occurs in the Codex Atlanticus, fol. 71 recto, a:—

O tempo, consumatore delle cose, e o invidiosa antichità, tu distruggi tutte le cose! e consumate tutte le cose dai duri denti della vecchiezza, a poco a poco, con lenta morte! Elena, quando si specchiava, vedendo le vizze grinze del suo viso, fatte per la vecchiezza, piagne e pensa seco, perché fu rapita due volte.

O tempo consumatore delle cose, e o invidiosa antichità, per la quale tutte le (cose) sono consumate!

It is translated in my edition of "Leonardo da Vinci's Notebooks":—

"O Time, thou that consumest all things! O envious age, thou destroyest all things and devourest all things with the hard teeth of the years, little by little, in slow death! Helen, when she looked in her mirror and saw the withered wrinkles which old age had made in her face, wept, and wondered to herself why ever she had twice been carried away.

O Time, thou that consumest all things! O envious age, whereby all things are consumed!"

The passage has, I believe, usually been regarded as Leonardo's own composition, but it is derived from Ovid's "Metamorphoses," so closely as to be in fact a translation.

The lines occur in Book XV, 232-236:—

Flet quoque, ut in speculo rugas aspexit aniles
Tyndaris, et secum, cur sit bis rapta, requirit.
Tempus edax rerum, tuque, invidiosa vetustas,
Omnia destruitis, vitiataque dentibus aevi
Paulatim lenta consumitis omnia morte.

This interesting fact was, I think, first revealed by Gerolamo Calvi in the Archivio Storico Lombardo, but I owe my knowledge of it to his book, "I Manoscritti di Leonardo da Vinci dal punto di vista cronologico storico e biografico," which has just been published by Zanichelli, of Bologna, and which I should like to recommend to the attention of all students of Leonardo's work as the most analytical and comprehensive study which has ever appeared of the Leonardo manuscripts from the historical and biographical point of view.

Yours faithfully,

EDWARD MCCURDY.

THE BURLINGTON MAGAZINE MONOGRAPH ON "CHINESE ART."

SIR,—I hope you will give publicity to an apology I feel bound to make for a serious omission which occurred in the volume on "Chinese Art," you have just published.

Plate 2, E, of my article on "*Jade*," is given no owner. This piece, as well as Plate 3, B (described as the property of Mr. J. N. Collie), was kindly lent me by one who is known to Europe as a chemist, to your readers, perhaps, as collector, and to the British public (characteristically enough) as a mountaineer.

Professor J. N. Collie, F.R.S., LL.D., during whose term of office as President of the Alpine Club the first attempt was made on Mount Everest, is the owner of these two pieces.

But there was a more important omission than this mere matter of ownership and honorific titles. It is to Professor Collie that I owe all the scientific information on that interesting and little understood question to which I have given special prominence in the article: I mean those criteria of the age of jade-carvings, which his observations as a chemist and a student of Chinese art have done so much towards establishing.

Yours faithfully,

W. W. WINKWORTH.

"THE TAPESTRIES OF THE PAINTED CHAMBER."

SIR,—The subject of the first part of sketch D in Mr. Marillier's interesting article in the January number of the BURLINGTON MAGAZINE, is not "The Oath of Achilles" but "Achilles Consulting the Oracle of Apollo at Delphi." Also, though Mr. Marillier was unable to find a counterpart of his sketch A, it exists as one of the four Trojan war tapestries in the cathedral of Zamora. This tapestry was illustrated by my learned friend, M. Gomez-Moreno in a comprehensive paper on this Trojan war group of tapestries printed in Volume IV, No. 6, of *Arte Español*. Also, Mr. Marillier is mistaken when he says that: "Few, if any (of these Trojan war tapestries), have preserved more than fragments of these legends." On the contrary, about one-half of the surviving tapestries of this fifteenth-century group have preserved both the French legends at the top and the Latin legends at the bottom, while about one-fourth have preserved either the French or the Latin legends, leaving only one-fourth unlegended.

Very truly yours,

GEORGE LELAND HUNTER.

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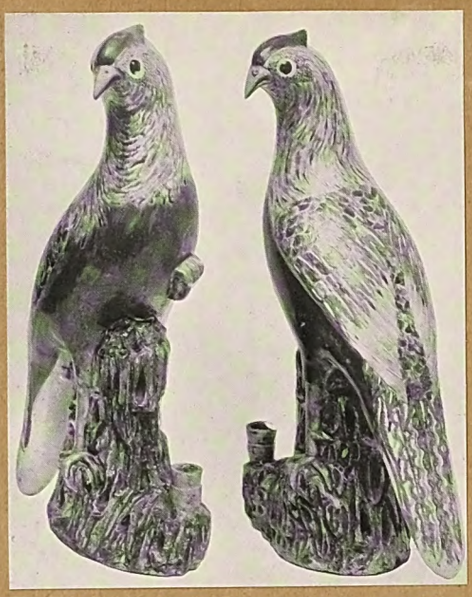

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Virgin enthroned, here identified as by Hans Memling. Panel, 75 cm. by 52.7 cm. (Private Collection, Basle)

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CANALETTO AND BELLOTTO IN ROME—I

BY THOMAS ASHBY AND W. G. CONSTABLE

ANTONIO CANAL, generally known as Canaletto,[1] is, it need hardly be said, mainly famous for his views of Venice. But those of Rome present sufficient interest to make it worth while to deal with them in a separate article, just as Mrs. Finberg has devoted a very important article to his splendid and little known views in England.[2]

Canaletto's visit to Rome occurred at a very early stage of his career, and was comparatively brief. According to the story told by his biographers, he began by following in the footsteps of his father Bernardo as a scene painter: but in or about 1719 he went to Rome. The length of his stay there is uncertain, for there seems to be no authority for assigning his return to 1721, as is generally done: and the conjecture that he formed a friendship with Pannini is unsupported by any contemporary evidence, though the resemblances between certain of their works makes it probable.[3]

A considerable number of studies of Rome by Canaletto are in existence, and from them, from others no longer preserved, and in part from memory, he was able, over twenty years later, to paint a few extremely fine pictures of Roman monuments. The best, and the best known, of these, are the five pictures at Windsor Castle from Consul Smith's collection, signed and dated 1742, which represent the arches of Titus, Septimius Severus, and Constantine, the Capitol from the Forum with the temple of Castor and Pollux in the foreground, and the Pantheon.[4]

At Hampton Court there is a view of the Colosseum and the Arch of Constantine [PLATE I, B], signed and dated 1743, which also came from Consul Smith's collection.[5] The curve of the Colosseum is not well represented, the line being far too flat: and the buildings between it and the Arch of Constantine are a free rendering of what actually exists.[6] Of the churches, that on the left, with its façade facing away from the spectator, is a pure invention: the nave and campanile of the next one are an adaptation of those of SS. Giovanni e Paolo, while the loggia with its two orders is taken from the façade of S. Gregorio, to which the convent shown on the right also belongs. Behind the Arch of Constantine is seen a portion of Nero's aqueduct leading to the Palatine: and in front of it is the concrete core of the Meta Sudans, a fountain erected by Domitian, which derived its name from the numerous small jets through which the water ran. We may notice that there is one cross on the extreme right of the highest portion of the Colosseum (cf., the Borghese Gallery picture below).

A drawing in the Kunstgewerbemuseum at Berlin (No. 3669), by Canaletto [PLATE I, A], represents the same buildings from the same point of view, but in a very different manner.[7] The Colosseum is far more correctly shown, and so are the two churches: the campanile of SS. Giovanni e Paolo alone appears, and the façade of S. Gregorio is seen *en face*. There is again only one cross on the highest point of the Colosseum and it is standing crooked, not straight. It can hardly be said that this drawing has served as the original of the picture at Hampton Court, except in a very limited sense. They begin and finish at the same point, but that is about all. In the picture the lowest arcades of the Colosseum are shown as partially hidden below ground, whereas in the drawing they are clearly seen: those of the second storey are quite dark in the picture, whereas in the drawing the

[1] Confusion would certainly have been avoided if the name Canal had been reserved for Antonio, and Canaletto applied to his nephew, Bernardo Bellotto. This has been done by Von Seidlitz in Thieme-Becker, *Allgemeines Lexikon*, V, 485 *sqq.*; but it is, perhaps, too late to make the change now, and it has no historical justification.

[2] Walpole Society, IX (1920-1), 21 *sqq.*

[3] The chief authority for Canaletto's going to Rome is Zanetti, *Della Pittura Veneziana*, 1771, p. 463: "Lasciasto poi il teatro, annojato dalla indiscretezza de' Poeti drammatici; y passo giovinetto a Roma, e tutto si diede a depingere vedute dal naturale." In a note Zanetti adds: "Cio fu circa l'anno 1719 in cui scomunico, cosi dicea egli, solennamente il teatro." This story is given in Zucchini, *Nuova Cronaca Veneta*, 1785-9, probably merely repeating Zanetti; also by Lanzi, *Storia Pittorica* (Pisa, 1816), III, 284, who acknowledges his debt to Zanetti; and by Rosini, *Storia della Pittura Italiana* (Pisa, 1852), VII, 9.

Orlandi, *Abecedario Pittorico*, 1753, is more vague: "Dopo avere studiato quelche tempo sotto il padre pittore passò a Roma ancor giovinetto, e facendo sua indefessa applicazione il disegnare con esattezza, e con mirabil gusto dipingere le belle antiche fabbriche in pochi anni gli venne fatto di rappresentarle sue le tele con tale intendimento e maestria che da pochissimi degli antichi e da nessum de' moderni fu eguagliato nell'arte di copiare e contrafare contanta perfezione la natura ed il vero."

[4] Photographs of them were exhibited in the topographical section (at Castel S. Angelo) of the Rome Exhibition of 1911, and were published by Mr. Lionel Cust in THE BURLINGTON MAGAZINE, XXIII (1913), p. 155, Pls. I-III; p. 153, Nos. 54-58; p. 276, Nos. 16-20. The signature in each case is in Roman letters:

ANT. CANAL FECIT
ANNO MDCCXLII

All are in oil on canvas and measure 72 in. by 42 in.

[5] Cust, loc. cit., p. 153, No. 53; p. 276, No. 15, oil on canvas, 43 in. by 113 in. Signed ANT. CANAL F. MDCCXLIII. Waagen (II, 355) attributed it to Bellotto.

[6] The wooden screens which fill up some of the arches may also be seen in Fontana's *Amfiteatro Flavio*, Pl. IV (opp. p. 47).

[7] It is in pen-and-ink, and measures 210 mm. by 368 mm. We must acknowledge Prof. E. Steinmann's kindness in lending the photograph and allowing us to reproduce it.

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internal arcades are shown through them; those of the third storey in the picture reveal nothing but earth and bushes behind them, while in the drawing we see clearly the lofty brick wall with openings in it which is still so prominent in the interior. The very shape of the arches is different in the picture from what we see in the drawing.

A view of the Capitol from the Forum, unsigned, but undoubtedly by Antonio Canal, is now in the National Gallery of Victoria, Melbourne [PLATE II, F].[8] On the extreme left is part of the façade of Sta. Maria Liberatrice: in the left foreground the temple of Castor and Pollux: on the right, the fountain, with the column of Phocas, and the buildings of the Capitol behind it, in the distance. Compared with the Windsor pictures, the treatment of the figures and architecture is somewhat mechanical and calligraphic, and points to the picture being somewhat later in date. It corresponds closely to one of a set of drawings in the British Museum (No. 224. See below and PLATE II, D). The most important differences are in the left foreground stones, the frieze of the temple, the arrangement of the houses in the background, and the disposition of the figures. Another and very similar view of the Forum is at Paxton House, Berwickshire.[9] Except in the figures, this corresponds even more closely to the drawing than the Melbourne picture, notably in the treatment of the foreground stones and the temple frieze. From a photograph it appears to be by Antonio Canal.

By Antonio Canal, also, is a *Temple of Antoninus and Faustina,* in the collection of Lord Sandwich at Hinchingbrook, of which there is a replica at Paxton House, Berwickshire.[10] These correspond closely to a drawing which forms part of a set in the British Museum (No. 225).[11] In the paintings, the tree to the left is omitted, the stones in the foreground are changed, a coach is introduced on the left, several figures added, and slight variations made in the details of the buildings, such as transforming the distant campanile into a house. Here, as noted elsewhere, Canaletto's tendency to give a Venetian flavour to views of other places is well seen. All three represent the temple before the completion of the façade of the upper part of S. Lorenzo in Miranda, which church was reconstructed in 1602 by Torriani. Evidently, Canaletto copied or adopted some earlier engraving or drawing.

Another probably authentic Roman view by Canal was, three years ago, in the possession of Messrs. Harris and Sinclair of Dublin [PLATE I, C]. Its present ownership is unknown.[12]. It is a made up view, with the Colosseum in the background, and Trajan's column (freely rendered); while the statue of Bartolommeo Colleoni at Venice is introduced.

We have records of the existence in England of other pictures of Rome besides these. In 1754 Thomas Hollis commissioned Canaletto to paint several pictures for him. "He appears," Mrs. Finberg says, "to have looked through Canaletto's sketches and drawings, and to have chosen the subjects which pleased his fancy. Some of these had been engraved, but they had not so far been transferred to canvas, and Hollis probably valued them the more on that account."[13] Among them were three views of Rome—one of the Capitol, painted in 1755, one of the Forum, and a companion picture to the latter, the subject of which is not specified. These pictures appeared in the Disney Sale at Christie's in 1884, but where they are at present is not known. No descriptions or sizes are given in the sale catalogue; but No. 28 in the Friesen Sale, Cologne, 1885, was a *View of the Capitol,* with the steps in the foreground. (Canvas 52 by 61 cm. Described as "painted 1755 in London.") From a poor reproduction, the painting appears to be in bad condition; but the style does not entirely forbid an attribution to Canaletto, and it may be one of the missing pictures.

Another apparently authentic work, a *capriccio* composed of Roman elements, with the Arch of Titus on the left, a river and bridge on the right, was formerly at Bath House. This appears to have been derived from a drawing at Windsor (7523 below). A photograph is in the British Museum (1912.8.27.88.); the picture itself we have been unable to trace.

It may be noted that Waagen[14] saw two pictures which he considered to be by Canaletto in Lord Caledon's collection in 1854. 1. *View of the Capitol from the Forum.* "Powerful and warm in tone, and very careful." 2. The companion. *View from Rome.* "This is much poorer in composition and heavier in tone." These cannot now be identified with

[8] Oil on canvas, 33⅛ in. by 57 in. Acquired in 1918 from Mr. A. H. Buttery. Hope heirlooms sale, Christie's, 1917. Formerly in collections of the Earl of Bessborough and the Duchess of Marlborough.

[9] Reproduced, *Country Life,* March 21, 1925.

[10] Reproduced, *Country Life,* March 21, 1925. From a photograph this also appears to be by Canal himself.

[11] This drawing is further discussed in Part II of this article, and is there reproduced.

[12] Oil on canvas, 28 in. by 53 in. The signature is in the form CANALETO; but the last two letters are apparently a later addition, and the signature CANALE occurs on other authentic works.

[13] Op. cit., pp. 42-44.

[14] *Treasures,* IV, 150. It may be noted here that the six pictures by Canaletto which Waagen saw (*ibid.,* 437) in the Duke of Buccleuch's collection were views of Venice (and not of Rome, as Von Seidlitz wrongly states in Thieme-Becker).

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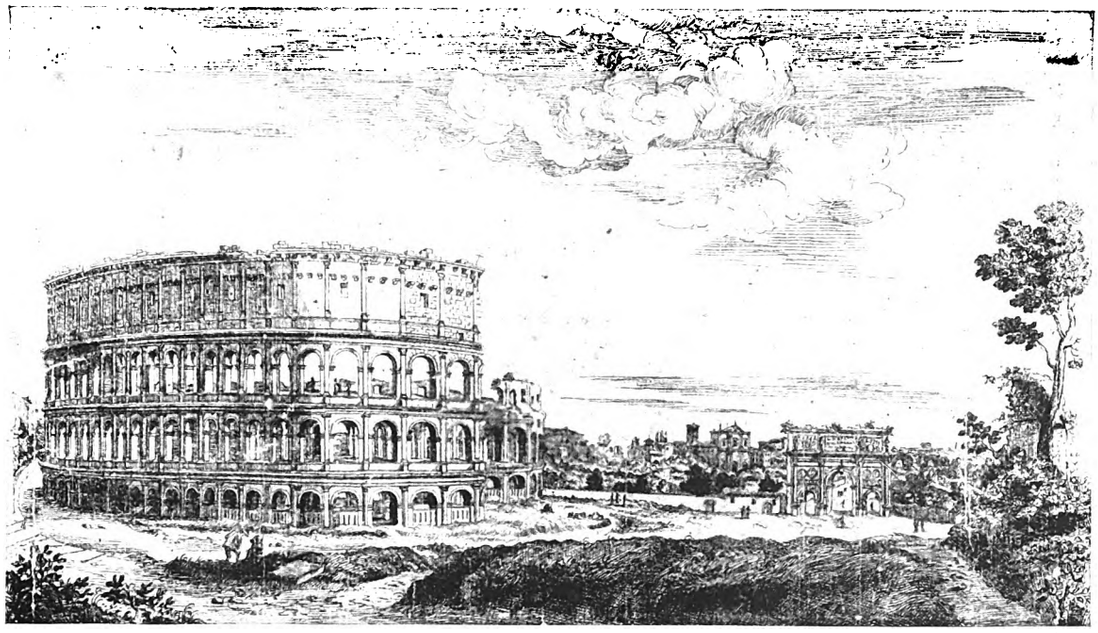
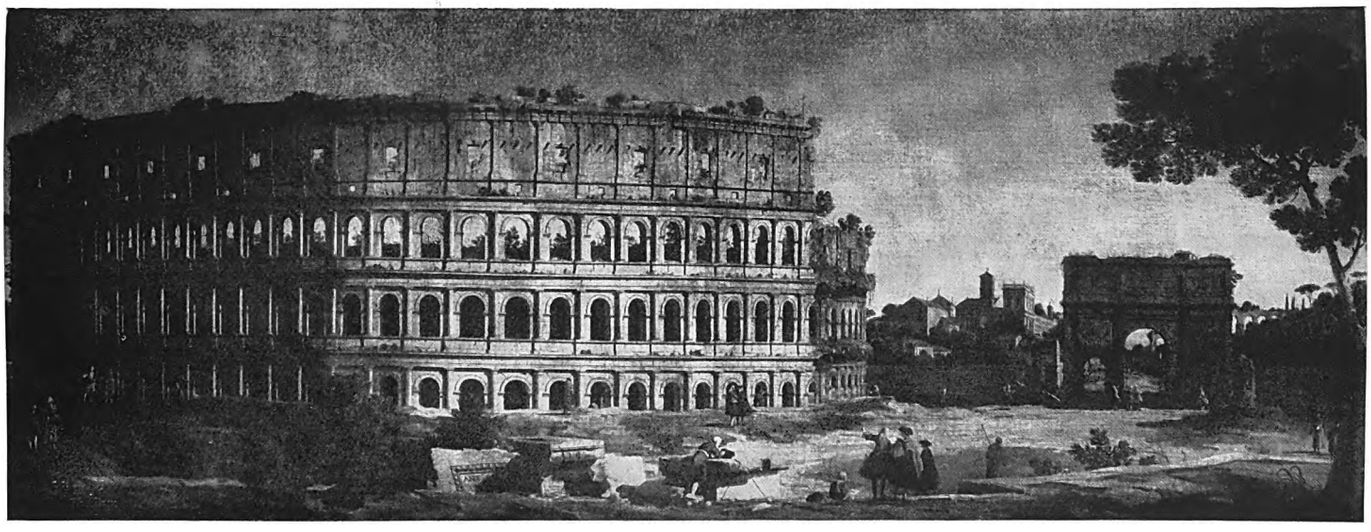
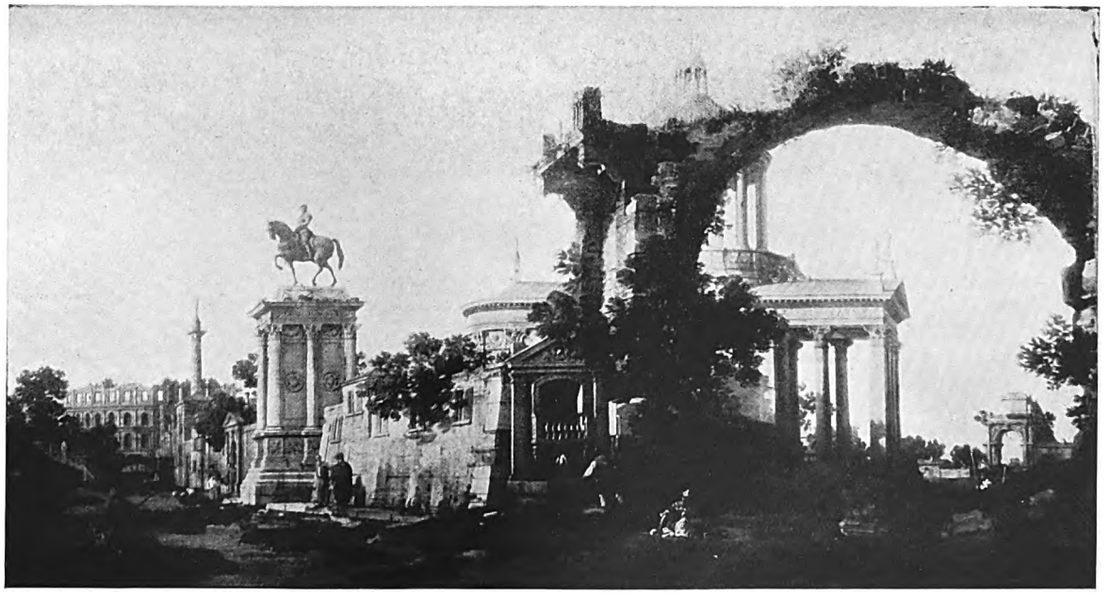


A—The Colosseum and the Arch of Constantine, by Canaletto. Drawing in ink. (Kunstgewerbe Museum, Berlin)



B—The Colosseum and the Arch of Constantine, by Canaletto. Dated 1743. (Hampton Court Palace)



C—Roman View, by Canaletto. (Formerly in the possession of Messrs. Harris and Sinclair, Dublin)

Plate I. Canaletto and Bellotto in Rome—I

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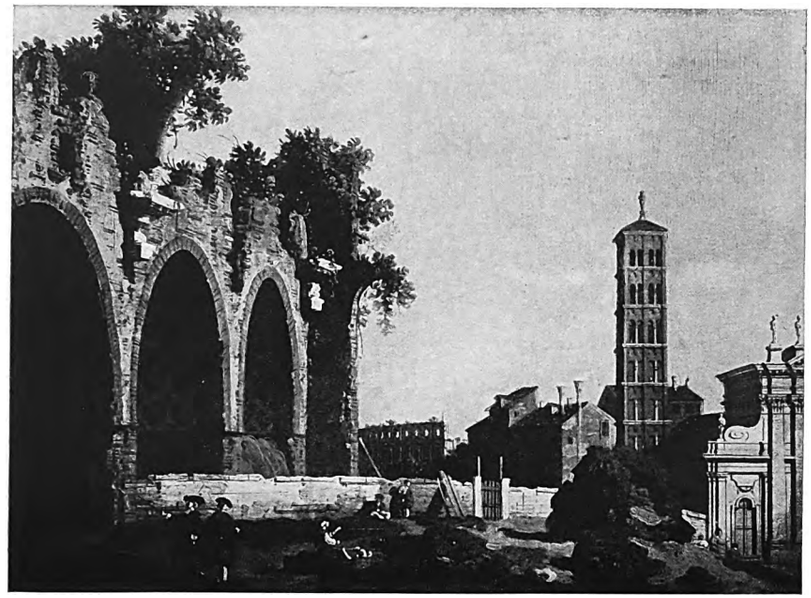
D—The Capitol seen from the Forum, by Canaletto. Ink drawing. (British Museum)

E—The Piazzo Navona, by Bellotto. (Municipal Gallery, Nantes)

F—The Capitol from the Forum, by Canaletto. Canvas, 80 cm. by 145 cm. (National Gallery of Victoria, Melbourne)



G—The Basilica of Constantine and Sta. Francesca Romana, by Bellotto. (Villa Borghese, Rome)

Plate II. Canaletto and Bellotto in Rome—I

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any known pictures, nor with any of the Disney pictures, whose history up to 1884 is traced by Mrs. Finberg. Moreover, Waagen's attributions to Canaletto in other cases do not inspire confidence in his judgment here. They may perhaps be among the school pieces mentioned later.

Another most interesting view is a charming picture of the Pons Cestius (and not, as is generally stated), the Ponte Rotto, in the collection of Mr. Bowyer Nichols.[15] It is not easy to fit the picture into the chronological sequence of Canaletto's work. It is unlikely to be of the Roman or early Venetian period, for the looseness and breadth of its handling is not seen in the earliest dated work we possess,[16], nor does it resemble the authenticated group of Roman views of the 'forties. The least unsatisfactory comparison is with a few Venetian views at Windsor, probably painted just before Canaletto came to England in 1746. But no convincing alternative to Canaletto can be offered, though Zuccarelli has been suggested as a possibility.

But many as are the other Roman views assigned to Canaletto, there is not a single one more about which we can be positive; and in the majority of cases not only is the attribution certainly incorrect, but we cannot even ascribe them to Bellotto, his nephew, who is so frequently confused with him.

Another group of views may, however, be tentatively associated with Bellotto.

1—2. In the Villa Borghese are two pictures attributed to Canaletto, which were brought to England about fifteen years ago by Modigliani.[17] One of them (No. 540) represents the Colosseum seen from the West, with a paved path leading up to it: on the top of the building are three crosses (contrast the Hampton Court picture, which has one); an aqueduct goes off to the right (this is fanciful). The highest portion of the Colosseum, on the left, is not well reproduced. The painting is closely related to two drawings, one in the dismembered sketch book in the British Museum (No. 235); another in the Gabinetto Nazionale, Rome, which is officially and justly attributed to Bellotto. The other painting (No. 541) represents the Basilica of Constantine and Sta. Francesca Romana [PLATE II, G]. The façade of the church is just seen, while the campanile is transformed into a Venetian tower. The Colosseum in the background is very badly rendered, and the curve is not shown at all. In both pictures the chimneys are Venetian, not really Roman, as is also the case in the Windsor pictures. Related to this painting are drawings at Windsor (7525) and in the British Museum (226) (see later). The treatment of the architecture and figures, and the colour, strongly favour the attribution of these paintings to Bellotto. This makes it unlikely, though not impossible, that the Canal drawings at Windsor and in the British Museum were the basis of the paintings. It is more likely that Bellotto made independent drawings, of which the Gabinetto Nazionale example is one.

3—6. At Parma there are four fantastic views of Rome which seem to be rightly attributed to Bellotto,[18] who visited Rome *c.* 1740. One of them represents a part of the Aurelian wall on the right, the rest being completely fantastic; a second shows an arch in the foreground (represented as ancient) through which is seen the Cordonata ascending to the Capitol, with the steps leading up to S. Maria in Aracoeli, part of its façade, and the Museo Capitolino, with the left-hand balustrade and one of the Dioscuri upon it. A third shows S. Peter's and Castel S. Angelo in the background, seen from under a most un-Roman loggia, with a fanciful triumphal arch in the left foreground. The fourth, not reproduced by Ferrari, represents the Colosseum, with the forepart of the temple of Jupiter Tonan's (Vespasian) and the Pyramid of Cestius.[19]

7. Another authentic Bellotto, as is shown by comparison with his pictures in Dresden and Vienna, is a view of the Piazza Navona in the Municipal Gallery at Nantes [PLATE II, E].[20] On the left is the Palazzo Pamfili and the church of S. Agnese: in the centre the fountain and the obelisk: on the right the church of S. Giacomo degli Spagnuoli.

[15] Exhib., Florence, 1922. See the smaller catalogue, *Mostra della Pittura Italiana del* 1600 e 1700, No. 161. It is reproduced in the large illustrated catalogue, *Mostra del Palazzo Pitti* (Bestetti and Tuminelli, 1922), Pl. XLI, and in *Dedalo*, II (1922-3), p. 100. Two views in the Exhibition, catalogued as views of Rome, are (*a*) probably by Bellotto, (*b*) not views of Rome at all. The first (No. 95) seems to be inspired by the Roman colonnade outside S. Lorenzo at Milan; it is reproduced (Pl. XIV) in the smaller catalogue. The touch, the figures, and the foliage are so similar to Bellotto's undoubted work at Dresden as to confirm the attribution. The second (No. 164) has been attributed to Canaletto by Ferrari (I *Due Canaletto*, Pl. XXVII), but the hand seems the same as that of the Leichtenstein Bellottos. It is rightly catalogued as a *Veduta fantastica*; and while the temples of Saturn in the Roman Forum may be recognized on the right, the building on the left is more like the Rotonda of Palladio at Vicenza than anything else.

[16] Four views of Venice in the collection of Mr. R. Tatton. See BURLINGTON MAG., June, 1923.

[17] *Kunstchronik*, 1909, 554. Both are in oil on canvas and measure 0.26 by 0.35. Reproduced, *L'Arte*, XVI, 2, 1913.

[18] Ferrari, op. cit., p. 21, Pl. XLV, XLVI, XLVII.

[19] Martini, *Pinacoteca di Parma*, 1872.

[20] Ferrari, I *Due Canaletto*, 18; *Catalogue du Musée des Beaux Arts, Nantes* (1876), No. 48. It measures 0.72 cm. by 0.98 cm., and was presented by the State in 1819. According to the 1913 edition of the catalogue, a replica, with slight variations, is in the collection of Baron Michel Lazzaroni in Paris.

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8—9. Views of the Pantheon.[21] One is in the Buda-Pesth Gallery, No. 249. This is probably by Bellotto, and was so attributed in a catalogue of 1846. A replica in the collection of M. Axel Gauffin, Stockholm, is by the same hand.

9. A view of the Piazza del Campidoglio at Petworth (No. 667) described in the catalogue[22] as follows: "Centre, the ascending roadway (really the Cordonata) leading up between statues of Castor and Pollux. Left, the steps leading up to the Piazza and the Palazzo del Senatore (really the steps of Aracoeli). Right, the Via delle Tre Pile, a coach driving round the bend; on a lower level in deep shade a woman in the court of a house. Strong sun and shade. Canvas, 34 by 58½."

The catalogue gives them to Canale; but from description Bellotto seems more likely to be the painter.

We are left with a number of Roman views which have been at one time or another ascribed to Canaletto, but which appear to be neither by him nor by Bellotto. With these we may deal more briefly, arranging them according to subject. The identity in size of many of them (of Nos. 4, 6, 7, 9, 10, 11 below) points to their being school versions of a lost original.

1. In the gallery at Schwerin (No. 128) there is a picture, ascribed to the school of Canaletto, representing the ascent to the Capitol from the north. The Palazzo del Senatore stands straight up opposite the steps. To the left is the Museo Capitolino; the entrance wall of Aracoeli and the long flight of steps are still further to the left, with a coach below. The Palazzo dei Conservatori is not visible. On both steps are various distinguished people. Oil on canvas, 0.345 by 0.550.

2. "Canaletto. A View of the Capitol, Rome." Oil on canvas, 34 in. by 56½ in. Christie's, February 4, 1924, No. 145.
School of Bellotto. Perhaps by same hand as Nos. 4, 7, and 10 below.

3. "Canaletto. The Pantheon." Oil on canvas, 13½ in. by 21½ in. Christie's, March 16, 1924, No. 140.
School piece, with some affinity to style of Marieschi. Companion to No. 13 below.

4. The Pantheon. Oil on canvas, 28 in. h. by 43½ in. w. Messrs. Spink & Son.
School of Bellotto. Companion piece to Nos. 7 and 10.

5. "School of Canaletto. The Pantheon." Oil on canvas, 25 in. by 40 in. Sotheby's, May 24, 1922.
Very heavy brown shadows. Very much a school piece.

6. "Canaletto. A View of the Piazza della Rotonda, Rome." Oil on canvas, 28 in. by 43½ in. Christie's, April 11, 1924, No. 96.
School of Bellotto. Companion to No. 11.

7. St. Peter's. Façade with the Colonnade. Oil on canvas, 28 in. h. by 43½ in. w. Messrs. Spink & Son.
School of Bellotto. Companion to Nos. 4 and 10.

8. St. Peter's, with the Colonnade, and the Vatican to the right. Oil on canvas, 0.79 by 1.34.
School of Bellotto. Schloss Museum, Dresden. Companion to No. 16.

9. "A View of the Piazza del Popolo." Oil on canvas, 29 in. by 45 in. Graystone collection, Sotheby's, February 21, 1923, No. 34.
Badly-drawn architecture, spotty lights. By a poor imitator of Canaletto.

10. "School of Antonio Canal. The Piazza del Popolo." Panel, 0.36 by 0.56. Hildebrandt sale, Lepke, Berlin, May, 1912.
Probably by a Roman painter.

11. The Piazza del Popolo. Oil on canvas, 28 in. h. by 43½ in. w. Messrs. Spink & Son.
School of Bellotto. Companion piece to Nos. 4 and 7.

12. "Canaletto. A View of the Piazza del Popolo." Oil on canvas, 28 in. by 43½ in. Christie's, April 11, 1924, No. 96.
School of Bellotto. A companion piece to No. 6.

13. "Canale, Antonio. View of the Piazza Navona, Rome." Canvas, 0.70 by 1.40. Borg de Balzan sale, Florence, April, 1894.
Said to be signed "A. C.," but clearly a school piece.

14. The Piazza Navona. Oil on canvas, 0.78 by 1.32. Schloss Museum, Dresden.
School of Bellotto.

15. "Canaletto. Piazza Navona, Rome." Oil on canvas, 13½ in. by 21½ in. Christie's, March 16, 1924, No. 140.
School piece, with some affinity in style to Marieschi. Companion to No. 3.

16. "Canaletto. A View of Rome from the Tiber, with the Castle of S. Angelo." Oil on canvas, 30 in. by 48 in. Christie's, February 1, 1924, No. 91.
Nothing to do with Canaletto. In the Roman tradition, with its roots in Claude and exemplified in Vernet.

17. "Canaletto. Rome: The Castle of St. Angelo with bridge, and St. Peter's and the Vatican in the distance." Oil on canvas, 39 in. by 49 in. Sir Reginald Cox sale, Christie's, November 28, 1922.
School of Bellotto.

18. "Canaletto. A View of Rome from the Tiber, with the Castle of St. Angelo." Oil on canvas, 30 in. by 48 in. White-Thomson sale, Christie's, February 1, 1924.
School piece, in the Roman tradition.

19. "Canaletto. A View on the Tiber." The Castle of S. Angelo on the right, the S. Angelo Bridge running across the picture. St. Peter's in the distance. Oil on canvas, 47½ in. h. by 38 in. w. Robinson and Fisher's, November 2, 1922.
School piece.

20. The Portico of Octavia, Rome. Oil on canvas, 0.84 by 1.05. Sale, Stockholm, October, 1923, No. 74.
Previously ascribed to Bellotto. Carries the signature "Canaletti." From the small illustration in the catalogue it is difficult to say anything decisive, but it is possibly by Canale himself.

21. Ruins, through which is seen a triumphal arch, and in the distance the city. Oil on canvas, 23⅞ in. h. by 29 in. w. Messrs. Sabin.
School of Canaletto.

22. A View with a ruined archway to the left, with a bridge over a river in middle distance. Oil on canvas, 1.44 by 2.18. Schloss Museum, Dresden.
Perhaps by Bellotto.

23. Triumphal Arch. Nostitz collection, Prague, N. 124, School of Canaletto.

24. View near Rome. Sotheby's, December 5, 1923, No. 80.
An inferior Roman school picture of the late seventeenth century.

25 and 26. At The Hague are two views of Roman palaces and of ruins, attributed to Bellotto by J. Meyer, but considered by Von Seidlitz to be rather the work of Canaletto, while the catalogue now ascribes them to Luca Carlevaris—on what grounds does not appear.[23] The "signed" picture, to judge from a photograph, belongs to the school of Pannini.

(To be concluded.)

[21] Oil on canvas, 0.71 by 1.18. Reproduced, 1910 *Catalogue*, p. 272.

[22] Collins Baker, *Catalogue of the Petworth Collection of Pictures*, p. 13.

[23] *Catalogue*, 307, 308, both on canvas, 0.74 by 0.56. One bears on a stone in the foreground the forged inscription BELLOTTI DIT CANALETI VENITIEN PEINTRE ROIAL. They were lent to the Minister of Foreign Affairs at The Hague in 1912.

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Kuanyin. Chinese statue in painted wood, height 1.78 m. (Messrs. Yamanaka and Co.)

Plate I. An Exhibition of Chinese Sculpture

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AN EXHIBITION OF CHINESE SCULPTURES

BY OSVALD SIRÉN

IT is a deplorable fact that the Chinese have got into the habit of considering the head to be the most important part of a statue; they have learnt by experience that they easily can find a buyer for a fine head of a Buddha or Bodhisattva, while a headless figure is difficult to place. This consideration, in conjunction with the fact that heads are so much easier to transport than complete statues, has led to a very considerable export from China of heads only, which gradually find their places in the public and private collections of the Western world. This is unfortunate, not only because it presupposes a wanton destruction of many fine works of art, but also because the draped figures are often artistically more important than the heads. It is, after all, in the general shapes and in the linear rhythm of the draperies that the Chinese sculptors of the early epochs express themselves most freely and characteristically, and so it is in these parts that one may trace the safest criteria for the dating and the classification of the figures. The heads are, as a rule, not so important either historically or artistically, though they do reflect in their shapes and features the successive epochs of the stylistic evolution.

Among the ten or more heads at present on exhibition in Messrs. Yamanaka's London galleries are some very good examples of such various epochs as the Northern Wei, the Northern Chou, and the T'ang dynasty. Most of them have the great merit of being complete, without any restoration of the noses or other details, and some are as high as from 2 to 3 ft. The types are mostly quite characteristic, and consequently are easy to place chronologically, though one may hesitate as to the exact date of some of the intermediary examples. But as we are able to reproduce only two, and can hardly enter into a discussion of works of which we can offer no illustrations, we must leave it to the reader to make his own observations on most of them.

The earliest is a Buddha head still standing on the neck [PLATE II, D]. It has evidently belonged to the central figure of a large stele and been attached to the slab engraved with the nimbus, which formed the background. The shape is rectangular, accentuated particularly in the broad forehead and the flat cheeks. The modelling of the eyes and the mouth is, however, very sensitive, and the smile is perhaps a little more individualized than the average archaic smile of these early heads. The thick hair forms a sort of cap on the broad and flat skull with a very large ushnisha. Heads of this somewhat cubistic type may be seen on many of the large stelæ from Northern China which date in the second and third decade of the sixth century, and also on some of the Buddhas in Ku Yang Tung at Lung Men, though the majority of the larger heads in this grotto have been replaced by poor imitations in clay executed by a local artisan.

The other and much larger Buddha head [PLATE II, E], which is broken at the neck, is rounder and broader in shape. It almost suggests a ball; the planes curve very gently, and the features are modelled with very slight contrasts of light and shade. But the linear accentuations are very effective, both in the eyebrows, the nostrils, and the lips. The ushnisha in this case is a more natural protuberance on the upper part of the head, covered by regular rows of stylized curls. It represents an entirely different sculptural style from that of the Northern Wei period, a new conception of the plastic form, a tendency to emphasize curves instead of rectangles as in the previous instance. Yet I should hardly think that more than forty or fifty years have elapsed between the execution of the two heads; the latter one may well have been made before the end of the Northern Chou dynasty, somewhere between 570 and 580. Heads of a similar character may be observed on some large statues of this period in Sian-fu; they retain, in spite of their broad and full shape, a certain amount of linear accentuation (which gradually disappears in the heads of the Sui and the T'ang dynasties), thus illustrating what I have called "the period of transition" in the evolution of Chinese sculpture.

The statue of a standing Bodhisattva [PLATE II, C] executed in a rather coarse greyish limestone is evidently a more provincial product by a less skilled artisan. The hands are now broken, but from what remains it seems probable that the right one was raised in the abhaya mudra, while the left probably carried a vase, which may be taken as an attribute of Maitreya as a Bodhisattva. The costume is very rich with heavy strings of jewels and large buckles and pendants. The ornamental crown has evidently also been very high and elaborate; its original shape may have been like the crown on the Bodhisattva reproduced in Plate 506 in my work on Chinese sculpture. There is, in fact, a fairly close resemblance between these two statues, though perhaps less in style than in technique and material. It seems very prob-

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able that they come from the same neighbourhood: the larger one is known to have stood at Chang-chow, not very far from Taiyuan-fu, in Shansi, and I was also informed in Peking, when I first saw the smaller one (now in London), that it came from the same province. The material in which they are executed is not the ordinary grey limestone, but of a coarser, more sandy grain, and sometimes interspersed with mica. The large statue illustrated in my book is evidently a work from the beginning of the T'ang dynasty, while the smaller one (25 in. high) reproduced here is executed in a characteristic Sui style. It is altogether more square and stiff, and the scarf, which falls from the shoulders, still hangs in accordance with the earlier fashion in straight, wing-like lobes, which are attached to the pedestal. The general decorative formula of this figure is typical of the period, and it would perhaps impress even more favourably without the head, which rather detracts from, than adds to, the artistic interest of the statue.

Chinese sculptures in wood have in recent years become quite frequent on the Western market; they have, as a matter of fact, increased in number much more rapidly than the figures in stone. The reasons for this may be both material and æsthetic. Wooden sculptures are, indeed, easier to transport along the mud roads of China than the heavy stone blocks, and if they are found damaged they can be restored and completed somewhat more successfully than the stone figures (a practice which is highly developed in present-day China and Japan); and in addition to this, I should think that most of the wooden figures appeal more directly to the taste of Westerners than the earlier Buddhist stone figures, probably because they are, as a rule, less conventional and hieratic than the majority of the stone sculptures: they fit more easily into a Western milieu. Many of them represent, as a matter of fact, a kind of Chinese rococo, which, after all, was a parallel movement to the contemporary art of Europe, and perhaps not entirely uninfluenced by it.

Most of the wooden figures which have been imported to Europe and America are from post-Sung periods, and only exceptional pieces may be dated as far back as to the T'ang time (cf. Plates 550-553 in *Chinese Sculpture*). The reason for this comparative scarcity of earlier sculptures in wood may be, in part, the impermanence of the material, but it seems also evident that wood was less used as a material for sculpture during the T'ang period than later on. The earlier traditions of style and workmanship were then still kept up, and they had been principally developed in stone. Sculpture had been a tectonic rather than a decorative art during the Six dynasties and the Sui, and something of this lingered on in the T'ang period. It is only during the Five dynasties and the Sung that the general aim and character of the religious sculpture in China change and the plastic arts become more closely allied to painting and decoration. The change is, no doubt, due to the gradual ascendancy of painting, which was accompanied by a growing interest in nature, movement, emotional expression, and decoration—elements which, broadly speaking, were less in evidence in the earlier, more abstract art. And this change in the æsthetic attitude is naturally accompanied by some changes in the materials employed, wood, clay, and dry lacquer becoming more and more popular as substitutes for stone. They yielded more readily to the new plastic aims, and they could be treated in a more pictorial fashion, generally also in direct combination with painting. The effect of many of these figures in wood and clay (sometimes executed on a very large scale) depends just as much on their colouring as on the plastic modelling; or, in other words, the more or less fluent modelling in light and shade is heightened by the use of colour. The great majority of wooden figures known at present may be quoted as examples of this pictorial modelling and colouring; such sculptures were, no doubt, made as early as under the T'ang dynasty, but they were not produced in numbers till later. They came into vogue in the twelfth and thirteenth centuries, developing later on still more naturalistic lines. Many of the large wood and clay figures of the seventeenth and eighteenth centuries, which still are to be seen in Chinese temples—as, for instance, the famous 18 Lohans in Ling Yin Ssŭ, in Shantung—would hold their places very successfully in a modern panopticon.

The very remarkable collection of wooden sculptures which at present is on exhibition in the galleries of Messrs. Yamanaka & Co. includes examples of various styles and ages. Earliest among them is, no doubt, the tall figure, standing in a somewhat curving posture (5 ft. high), dressed in a double nether garment and a bodice which reminds us of an ornamented buff-coat [PLATE III, F]. The arms and hands (besides the lower edge of the garment) are restored, and, unfortunately, in a somewhat arbitrary way, evidently suggested by later specimens; but the rest of the figure, including the beautiful head, is well preserved and of very fine workmanship, and, as the colour is entirely worn off, it is possible to follow the carving in every detail. Whatever the figure may have lost in decorative surface effect, it has gained in rhythmic linear beauty. It is, at the same time, elegant and vigorous: the expression of

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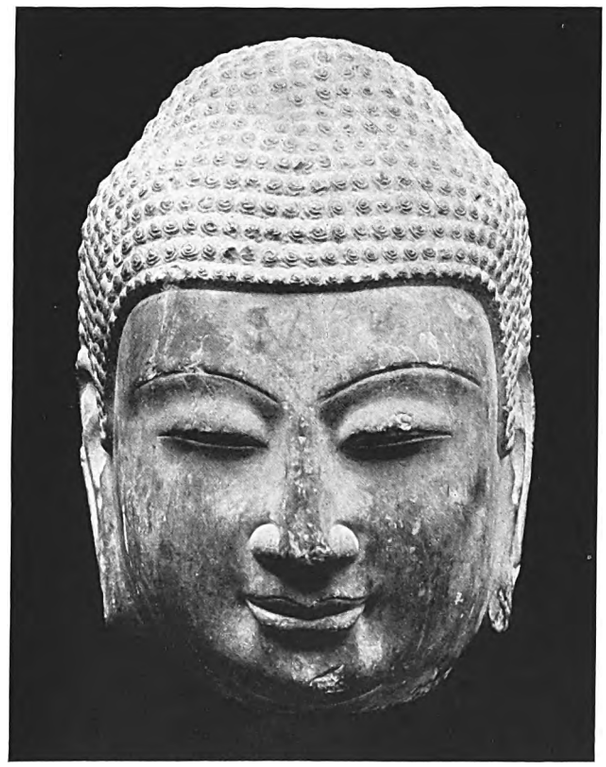
E



B—Standing *Buddha;* T'ang dynasty. Wood, with traces of colour, the head forming a reliquary; height 63.5 cm. (Private Collection, Paris.) *C*—Standing *Bodhisattva;* Sui dynasty. Coarse grey limestone, height 63.5 cm. *D*—Head of a *Buddha.* Part of a stele from Northern China; second or third decade of the sixth century. Stone. *E*—Head of a *Buddha;* about 570 or 580. Stone. (Messrs. Yamanaka and Co.)

Plate II. An Exhibition of Chinese Sculptures

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F, G

H, J

F—Standing figure, probably a *Bodhisattva*. Eighth century. Wood, height 1.5 m. *G*—*Bodhisattva*. About the middle of the twelfth century. Wood, covered with coloured plaster. *H*—*Bodhisattva*. Second half of twelfth century. Wood, height 1.35 m. *J*—*Bodhisattva*. Probably later Sung dynasty. Wood, height 1.5 m. (Messrs. Yamanaka and Co.)

Plate III. An Exhibition of Chinese Sculptures

the head is characterized by a deep concentration.

One might feel some hesitation as to the proper iconographical explanation of this figure, because its costume is rather unusual and its arms may originally have been in a different position (they were certainly longer!). The ornamented bodice is like the buff-coat of a Dvarapala, but the rest of the costume, the posture of the figure and the head indicate clearly enough a Bodhisattva. When we accept it as such, we like, however, to recall the fact that most Bodhisattvas of this type and period are represented with the upper part of the body more or less bare, decorated only with pendants and necklaces, as may be seen in many of the plates in *Chinese Sculpture,* representing Bodhisattvas of the T'ang period, but on the other hand, it may be admitted that wooden figures are generally more richly dressed than the statues in stone.

The powerful head with the very sensitively modelled mouth and nose indicates quite clearly that the figure was executed before the end of the T'ang dynasty, and from all that I know about the stylistic evolution within that period, I should be inclined to place it in the eighth century. Such harmoniously beautiful and strong heads were hardly executed later. The rather restrained treatment of the folds of the lower garment supports this comparatively early date; later on the folds become more flaccid and are carved out in deeper relief, producing an effect of freer movement and less plastic concentration.

The comparative scarcity of wooden figures of the T'ang dynasty makes it difficult to find a similar one for the purpose of comparison, but we reproduce a somewhat smaller wooden statue, in private possession in Paris, representing a standing Buddha, which in its entirely unrestored condition, impresses us as a still more characteristic example of mature T'ang art [PLATE II, B]. The figure is very simple, the body is completely covered up in a long mantle which is draped over the shoulders and the arms, but the monumental structure is nevertheless quite clearly discernible, and the big head rests heavily on the broad neck. It is a perfectly unified and balanced plastic creation, full of repose and power, yet alive with the slow rhythm of the long mantle folds. It is a figure which in all its simplicity embodies some of the most essential features of Chinese sculpture of the " classic " period, that is to say, the early part of the T'ang dynasty, when the formal development had reached its full freedom and the religious inspiration was still alive. The head of the figure is in some respects closely related to the head of the Bodhisattva mentioned above; the two figures are evidently conceptions of the same class and period, though the Buddha is a somewhat earlier and more powerful work of religious art.

The other figures reproduced in this article are of a later date, representing with some individual variations the emotional spirit which during the Sung period replaces the earlier, more hieratic conceptions of the Buddhist divinities. It is during this period that Kuanyin, the Bodhisattva of Mercy, definitely changes into a feminine being, usually represented in a free and elegant form, whether she be seated in the maharajalila posture, as so many of these wooden figures are (cf. Plates 586-591 in *Chinese Sculpture*), or whether she be standing, bending forward to lend a listening ear to the invocations of her adorers [PLATE I]. The womanly beauty is much more accentuated in most of these figures than any of the traditional Bodhisattvic qualities. The form has lost all the abstract serenity and become fluttering and emotional, but it is sometimes highly decorative in a new and more limited sense. Many of these figures seem to have been conceived not for a moral purpose, as the old Buddhas and Bodhisattvas, but simply to please the eyes and the sentimental longings of the worshippers.

An intermediary place between the rather restrained figures of the T'ang dynasty and the more florid sculptures of the late Sung or post-Sung periods may be assigned to the large Bodhisattva (5 ft. high) with the big head in a slightly inclined position [PLATE III, J]. The forms of this figure, particularly in its upper part, are quite robust, but its bearing is very humble, almost appealing. It is Kuanyin as the merciful mother who listens to the invocations of her worshippers, conceived in an unusually simple human form, not without a touch of country charm. The original hands held, no doubt, some attributes, possibly a vase and a willow branch; the diadem on the broad head is decorated with a small figure of an Amitabha Buddha, and a jewel chain with a long pendant hangs over the chest, but otherwise the costume is rather simple and homely, not quite in accordance with the princely attire of the regular Indianized Bodhisattvas, which are more common in the Buddhist sculpture of China. The simplicity is so much more impressive, as the colouring is entirely scraped off and the figure presents itself in the soft brownish tone of the bare wood. It is difficult to give it a definite date, as long as we do not know any other quite similar figure, but I should be inclined to place it in the latter part of the Sung period.

The two other standing Bodhisattvas repro-

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duced on our adjoining PLATE are of a more fashionable and also more traditional type. They carry us over into the latter half of the twelfth century, when the Chin (or Nü Chen Tartars) had replaced the Sung in Northern China, a period which seems to have been prolific in wooden sculptures. Characteristic of them both is the somewhat swinging posture; the figure is turning slightly on the hips with the breast thrown out, the head back, and one arm lifted, the outer contour of the whole figure forming a long, well unified curve. This is particularly noticeable in the smaller statue (height 4 ft. 5 in.) with the long scarf which is draped in three successive curves over the dhoti, while the upper part of the body is bare [PLATE III, H]. It is one of a pair of Bodhisattvas (the companion figure is now in Paris) which must have stood at the sides of a central Buddha, thus supporting each other as well as the middle figure by the strong and unified rhythm of their movements and draperies. The decorative effect is excellent, particularly in the admirably carved draperies, it is only to be regretted that the new hands have been made too prominent with their restlessly gesticulating fingers, which detract something from the serenity and beauty of the figure.

The other Bodhisattva [PLATE III, G], which is more than a foot taller and somewhat stiffer in its posture, offers the additional interest of a well preserved surface effect. The figure is entirely coated with plaster, a coating which at certain places, such as the lips and the eyelids, is thick enough for actual modelling. The colouring on the plaster is quite thin at the face and the chest, but thicker on the garments, and the very fine flowery ornaments are here worked out with contours in relief. The pictorial effect of these parts is quite charming, reminding more of dry lacquer figures than of wooden sculptures. It should also be noticed that the figure is hollow inside (and of very light weight), thus executed in a kind of technique which approaches the "Chia Ch'u," or dry lacquer on wood. Such figures are known to have been made already before the T'ang dynasty, but the present one is hardly earlier than the middle of the twelfth century. The very full and soft type is not unlike that of the seated Kuanyin, reproduced in Plate 587 of *Chinese Sculpture,* and dated 1168. The historical interest of this statue is thus considerable, and in order to appreciate it æsthetically one must again abstract from the disturbing posterior, arms and hands, and see the figure placed in a fairly high position, which helps to explain the exaggerations in its elongated proportions.

All the other wooden statues now on exhibition at the same place are of later date and, no doubt, enjoyable to Western observers without any further historical comments.

GUARDI AS A FIGURE PAINTER

BY G. FIOCCO

ONE might say that the question of Francesco Guardi as a figure painter has been open ever since Bernard Berenson and Gustavo Frizzoni, quite independently of any present-day influence and purely for reasons of technique and style, attributed to that artist the *Parlatorio* and the *Ridotto* in the Museo Correr in Venice. To-day my theory is warmly debated by critics and students of art, who seem to amuse themselves by attributing the Guardi paintings first to Francesco and then to his elder brother Gianantonio, only recently rediscovered through a study published by Gino Fogolari. But these critics do not seem to understand that, by admitting the pictures to be by either one or the other artist, they are admitting practically all. That is to say, that between Francesco and his academic brother there is such a striking resemblance as can only be found between master and pupil; and this is precisely what forms the basis of my studies, which cannot be weakened by the passing off of some uncertain work of Francesco for that of his brother Gianantonio, or vice versa. These pictures reveal the same system of family art-education, the same habits of plagiarism, the same carelessness of execution and all the attendant miseries of collaboration. All this, of course, is the absolute negation of the Canaletto descent, unanimously accepted before, and is an approach to the Riccesca school of Marco Ricci and his direct predecessor, Alessandro Magnasco, which seems to be like passing from one pole to the other.

In this field of shadows there are many rays of light, but it is useless either to affirm or deny. One must first destroy the fundamental values, such as the Correr designs, the documented indications, the signed pictures like that of Von Nemes, or be silent—and that, unfortunately, is what so few seem to understand. Neither time nor space will permit me to answer my controversialists here, but for those who are

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A—Madonna, by Francesco Guardi. Canvas, 44 cm. by 36 cm. Signed. (Dr. Antonio Tecchio, Vicenza)

B—Madonna, by Francesco Guardi. Canvas, 38 cm. by 29 cm. (Herr Haberstock, Berlin)

Plate I. Guardi as a Figure Painter

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C—Pietà, by Francesco Guardi. Drawing. (Museo Civico, Venice)

D—Pietà, here identified as by Francesco Guardi. (Count A. Brandis)

Plate II. Guardi as a Figure Painter

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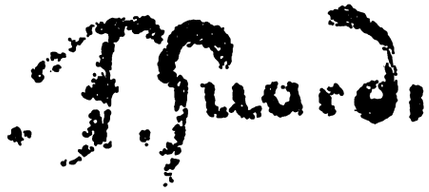
interested in the subject, I will give an account of what I know[1] to be absolutely positive after long and careful study. I was still working at this delicate question, already too long neglected, when, thanks to the kindness of Dr. Luigi Coletti, I chanced to hear of a *Madonnina* [PLATE I, A] attributed to Guardi and signed, I was told, on the back of the canvas, according to the custom of the settecentists. It had once belonged to the Favretto Collection, and that well-known artist had treasured and studied it. He bequeathed it to Dr. Marcon, director of the Banca Nazionale di Credito in Vicenza. Afterwards it passed into the possession of Dr. Antonio Tecchio, of the same city, who a few months ago permitted me to see it. It had been freshly lined, but on tearing off the lining there appeared the much-desired signature of Francesco Guardi, here reproduced. The lettering is somewhat faded by



re-lining and by the passage of time, but beyond doubt authentic, being absolutely identical with the one found by me in the Kupferstich Kabinett in Berlin. The picture in question is quite small and without any landscape motive, not even as an accessory, and yet it bears the stamp of Guardi's authorship perfectly clearly. This is apparent on account of the type, somewhat Tiepolesque, but painted with vigorous brush-strokes and with pigment that is liquid and dense like lacquer, perhaps more suited to the grace of the bauta than to the humility of the Virgin. The technique is careless and abrupt like the soapy, insipid work of Gianantonio, but invigorated and strengthened. A blue mantle covers the pink dress of the Virgin; round the neck appears a little of the white under-garment, while the darkish flesh tints are warmed by the high-coloured cheeks and bright scarlet lips. In fact, the picture is a *Macchietta* on a large scale, just as his real *Macchiette* are figure paintings on a small scale. It has the same reddish under-painting, visible in the background, with which the painter always began even his sunniest landscapes, and which gives to them that intimacy and warmth and that characteristic tone always apparent in an authentic Guardi, be it large or small.

After such important and irrefutable evidence, what doubt can there be that the Madonna belonging to the antiquarian Haberstock in Berlin [PLATE I, B] and the similar one belonging to Count Cicogna, exhibited in Milan in 1921, are by the same master, and that that is as true of the *Annunciation,* taken from Titian's prototype in San Salvatore, which I saw again quite recently for sale in Vienna?[2]

The master, always weak in form, redeems himself everywhere by the beauty of his colouring, which at times has the tenderness of the pearl and the delicacy of the rose. In this respect his works are very different from those of his brother, which are always poor in colour and destitute of all vivacity.[3] In the little Lalou picture, where landscape predominates, the characteristics of Guardi are even more noticeable. Like all his paintings, it loses in reproduction on account of the irridescent and opalescent tints. This work was studied by me in Paris only a few months ago, and not by me only, but also by my equally convinced opponent, Count Carlo Gamba.[4]

Still another proof is a drawing [PLATE II, C] which, although not belonging to the thoroughly authenticated Guardis in the Correr Collection, was once in the possession of Giacomo Guardi, son and servile imitator of Francesco. For the last thirty years it has formed part of the Venetian Civic Collection. On the back of the paper is carelessly written "Guido Reno" (sic!), and underneath the words " Piuttosto Francesco Guardi," written by the Abate Nicoletti, then Director of the Correr Museum. Another very important proof as regards the drawing, undeniably by the same hand as those published by me, and more particularly the Berlin one referred to here, is the unexpected discovery of a little picture [PLATE II, D], the property of Count A. Brandis, which is literally derived from the drawing, although with the omission of the figure of St. Joseph.

After the paintings, let us now examine the papers. In my volume on Guardi I referred to a painting that at one time existed in the Church of S. Cristoforo della Pace,[6] and which was recognized also by P. Molmenti and Mantovani to be a Guardi. We find another in the journal of the Venetian Galleries, 1832,

[1] Compare with G. Fiocco's *Francesco Guardi,* published by Battistelli. Florence, 1923.

[2] Loc. cit., Pl. VI, Fig. 10. Being uncertain, it is still assigned to Gianantonio Guardi here.

[3] Loc. cit., Pl. XXX, Fig. 40, and Plate XXI, Fig. 41. Compare this painting with the one signed by Gianantonio Guardi, Pl. I, Fig. 1, and with other works of this master, for example, Pl. IV, V, VI, Fig. 9, etc., especially in the detail, Fig. 41.

[4] Loc. cit., Pl. XLV, Fig. 55. Here again there is some uncertainty, so it is said Francesco Guardi collaborated.

[5] Museo Civico Correr, Venice. Drawing No. 125. On paper, pen and wash, 36.4 cm. by 27.7 cm.

[6] Molmenti-Mantovani, *Le isole della Laguna.* Bergamo. 1910. p. 88.

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entitled "Stato consegnativo dei quadri di ammortizzazione." Under No. 124 appears "Convento di S. Pietro Martire di Murano," octangular canvas, 5 ft. 10 in. by 8 ft. 6 in. (equal to 2.05 m. by 2.98 m.), "Veduta della chiesa di S. Pietro Martire: *Guardi*"; and immediately after, under No. 125, is mentioned a rectangular canvas, 6 ft. by 6 ft. 11 in. (equal to 2.10 m. by 2.43 m.), "Un Miracolo; idem," that is, Guardi—the same Guardi as the Veduta, therefore Francesco.

What doubt can there be after three such excellent and varied proofs—paintings, drawings, and documents—all decidedly in favour of my theory, and I have faith that the number will now increase.

THE MASTER OF S. MINIATO

BY J. H. H. KESSLER

BOTTICELLI was once considered to be the only important pupil of Fra Filippo Lippi; Don Diamenti was known merely as a friendly imitator. Mr. Berenson, as everybody knows, added "Amico di Sandro." There is, however, another artist who seems to have issued directly from Filippo's school and later to have been influenced by Botticelli. So far I have come across five works which without a doubt represent one personality.

The starting point was a large altar in S. Miniato al Tedesco, the ancient castle town of Frederic II. In St. Dominic's Church there hangs, in the first chapel to the right of the choir, a large *Madonna and Child,* surrounded by St. Sebastian, St. John the Baptist, St. Nicholas (?), and St. Roch [PLATE I, A]. In the foreground kneel in miniature the founder and his wife and daughter. Under it the predella, consisting of three parts, displays six representations from the *Life of St. John the Baptist,* viz., the birth, departure to the desert, John preaching, Baptism of Christ, John before Herod, and Salome's dance. The colouring is rich and varied (the Baptist's cloak shot with blue-green-red; St. Nicholas's cloak strawberry colour; St. Roch's tunic yellowish green, cloak grey-blue; the Madonna's dress garnet red, cloak deep dark blue, hair ash-coloured; the Child's hair straw-coloured), and the whole is flooded with a warm amber light. We are at once struck by the long, distinguished line of the Madonna's cloak, hanging down from the shoulders, and by the uncertain and inaccurate drawing of the curve of the breast, by a slightly sentimental stare of the Mother past Christ as well as by an overdone melancholy in the expression of the Child's face. All the saints betray a more or less similar frame of mind, which is emphasized here and there by a feature of discontent. The much smaller figures of the founders as well as those in the predella point to the tradition of Pesellino and produce a somewhat old-fashioned impression as compared with the larger figures, though the dancing Salome seems to be a rather awkward copy of the same figure in the cathedral fresco at Prato.

A second work, at one time in the possession of a Florentine dealer, represents the *Madonna and Child* and two angels against an azure sky [PLATE I, C]. Here again one is struck by that same garnet red of the Madonna's dress as is used in the S. Miniato picture, and by the amber tone which dominates the whole. The heavy expression on the face of the Child, here more suggestive of Fra Filippo, as well as the more stringy treatment of the hair, also reminding us of that artist, point to an earlier origin.

In the Museo Bandini at Fiesole is another *Madonna and Child* [PLATE I, B], which must be by the same hand. Here the Madonna holds Christ on the left, not on the right arm as in the examples already discussed. She is seated in a niche, which just above the halo is broken off by an unexpected segmentary enclosure, in which is found *Christ crucified between St. Francis and St. Jerome,* in a wide landscape. The lower part of this panel is coated with a resinous substance which renders judgment of it impossible. Christ here has a somewhat more childlike expression. His hair reveals the cotton-wool-like treatment of the S. Miniato altar, and the Mother likewise gazes with a somewhat discontented look past her Son. Her dress has again the garnet red colour and, just as in the S. Miniato altar, the curve of the breast is wrongly drawn. A predilection for a marble background is very manifest here (cf. S. Miniato altar). The reproduction, unfortunately, is not very satisfactory.

In a Florentine art repository I saw a year ago a painting representing the *Madonna adoring the Child,* in a landscape, which in my opinion must also be attributed to our master. As, however, I cannot produce a photograph, and my memory of it is no longer very clear, I must pass over this work with a mere mention.

A fifth and the most accomplished work of this painter is, I consider, the *Madonna and Child* in the Rijksmuseum ascribed with a note of interrogation to Pierfrancesco Fiorentino [PLATE II, D]. The long line of the cloak, the

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A—Madonna and Child with Saints, by the Master of S. Miniato. (Church of St. Dominic, S. Miniato al Tedesco)

B—Madonna and Child, here identified as by the Master of S. Miniato. (Museo Bandini, Fiesole)

C—Madonna and Child with two Angels, here identified as by the Master of S. Miniato. (Formerly in the possession of a Florentine dealer)

Plate I. The Master of S. Miniato

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D—Madonna and Child, here identified as by the Master of S. Miniato. (Rijksmuseum, Amsterdam)

E—Madonna and Child. Detail of the altarpiece on PLATE I, A

Plate II. The Master of S. Miniato

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melancholy in the gaze of Mother and Child, who here holds a bird, the garnet red of the dress with the dark blue of the cloak, the partly marble background and even the two simple edgings of dress and cloak, are strongly reminiscent of the S. Miniato altar (see the detail on PLATE II, E). The Child is here seated on a cushion held by the left arm of the Madonna, as in Fiesole. The whole has again that golden yellow undertone, though now a little lighter, so characteristic of the master. Moreover, the azure above the balustrade, in airy harmony with the other colours, gives a peculiar bright yet chaste lustre to the highly impressive work, one of the finest acquisitions of the still so recent and consequently rather incomplete Italian section of the museum.

After this enumeration of the works known to my by this master, who may conveniently be called the "Master of S. Miniato," after the large altarpiece in that place, there remains the difficult task of dating. Of the works mentioned, the *Madonna with Angels* [PLATE I, B] seems to me to have been influenced most by Fra Filippo. On the other hand, the Amsterdam picture may be placed at the end of this collection, as being the most accomplished and qualitatively the best work, and more especially because some influence of Botticelli is unmistakable. The S. Miniato altarpiece and the *Madonna* at Fiesole would then come between these, and it seems to me that the former must be the earlier. The influence of Fra Filippo in his earlier and of Botticelli in his later works leads me to fix the activity of the "Master of S. Miniato" in the seventh and eighth decades of the fifteenth century, and to date the Amsterdam picture somewhere about 1475.

I do not know whether the archives in S. Miniato record anything about the maker of the altarpiece there. It would be worth while to hear something more positive of this master who, in the second half of the fifteenth century in Florence, though not, indeed, on the highest level, yet in his best works reaches a height which marks him as an important master of that school of painting, and who in the works mentioned maintains an equality of style fully entitling him to be considered as such.

A *VIRGIN ENTHRONED* BY HANS MEMLING

BY PAUL GANZ

THE picture used for our FRONTISPIECE[1] is an unknown work of Memling's early time, which in both composition and colouring is surprisingly similar to the latest works of Roger de la Pasture.[2] The influence of Roger's art dominates the whole, even into the smallest details, so that this picture proves Memling's connexion with the older master even more convincingly than is the case with the triptych of Chatsworth,[3] which was painted before 1469 and is considered to-day to be the earliest work by Memling.

Our painting is like a prelude to the central picture of the Chatsworth altarpiece. Both have the same subject, *The Virgin Enthroned,* accompanied by two angels playing musical instruments. She is seated in an open hall; there is a full view of a landscape background between four dark coloured columns. In the Chatsworth triptych the architectural frame is omitted and the rather compressed high composition is changed to a broad one with more figures, thus producing a much finer and stronger effect.

Ten years later Memling repeated the same subject in the centre panel of the so-called altarpiece of *St. John* in Bruges[4]—the culmination of his mature powers; and though it is the climax of brilliant colouring and refined composition, it repeats the same pair of angels which are in his earliest picture.

The deep piety of the master animates and permeates his early work, and shows the Virgin as a graceful and loving mother. The influence of Roger's art still dominates both the composition and the types, but Memling's own temperament is already strong enough to create quite a new atmosphere, full of quietness and charm, in spite of his youthful inexperience. Memling's lyrical art avoids Roger's dramatic expression, so he changes the cloister garden in the background into a real hortulus animæ without neglecting any realistic detail. He paints the flowers in the garden-bed as carefully as the sculptural decoration of the distant church. His landscape is full of light and colour.

The composition is symmetrical, placing the different figures round the Virgin with the child. This central group, severe in conception, is too large in proportion, and looks like a mediæval sculpture. The colour-key is based on the beautiful red dress, decorated with grey fur, together with the large cloak of the same brilliant tint. The gold trimmed mantle covers the head, hangs down in stiff folds, and is turned up over the knees. The dark porphyry pillars, the blue

[1] In private possession in Basle. Panel, 29½ in. x 20¾ in.
[2] Cf. the Columba altar-piece in Munich.
[3] Voll. *Memling. Des Meisters Gemälde.* Stuttgart, 1909, p. 171.
[4] Voll. *Memling,* p. 28-29.

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angels holding the crown, the crimson mantle with broideries, the purple tunic of the angels standing beside the throne, increase the brilliancy of the dominant colour. The same effect is produced by the dark green silk, spread like a carpet at the feet of the Virgin. This colour-harmony is continued in the soft tints of the tiled floor, the light pink garden wall, the grey houses with blue roofs, and the greenish landscape, thus showing everywhere a wonderfully variated play of light and brilliance.

The perspective rendering is still primitive, for middle and background are put above each other and joined together in composition by the slanting lines of the garden wall. In consequence, the horizontal line is very high up in the picture and passes even above the head of the Virgin, a characteristic which can only be seen in Roger's *Saint Luke* in Munich. The architectural framework is reminiscent of another, of his *Saint John* altarpiece. The dark marble pillars, the inlaid gaily tinted floor, and the Italian chair, were as well-known to Roger as to Bouts, and Memling makes use of them in his triptych at Chatsworth as well as later on.

The type of the Virgin, too, goes back to Roger's art: the oval face, the pointed chin, the large half-shut eyes with convex lids, the long thin nose, the small mouth with pouting lips, show this conclusively. The Chatsworth Madonna has the same typical features. The hands are still clumsy, the thumb of the left hand stands out too much, but the drawing is correct and full of life. As to the child with its large head, the oldish face, small shoulders, fat little body, thin legs, long thighs, and thin feet suggest rather the style of Dirk Bouts, though Roger also used that type, as in the Medici Madonna in Frankfort[5]; but with all these drawbacks there is no feeling of caricature; Memling's deep religious feeling prevented that. The Infant Saviour has not only charm of expression, but great dignity.

The child's movement in turning over the leaves of his mother's prayer book is Memling's charming invention; it shows how keenly he observed nature and how he tried to render it with truth.

The angels on each side of the throne are not of Roger's royal dignity, but they are full of charm and devotion.[6] For the hovering angels he also found the prototype in Roger's work,[7] but other Flemish artists, the Master of Flemalle and Hugo van der Goes, as well as some French masters of this time, also painted the blue seraphims, faces, hands, and drapery, in one and the same colour. In our picture Memling uses this group in quite a decorative way, as a crowning motive filling up the empty space.

The landscape is specially beautiful with its sunny sphere of peace and quiet retreat; it increases the solemnity of the scene by completely isolating the group. Nothing disturbs the holy quietness; only one person has penetrated into this hortulus conclusus, an old man, sauntering along the garden path in deep meditation, holding his chaplet. The motive of the garden, with walls and battlements as well as the buildings on the right, is to be found on the *Annunciation,*[8] ascribed to Roger de la Pasture, now in the Metropolitan Museum, New York. The small view in the New York picture by Roger is in our painting enlarged into a well-balanced, extended composition. An interesting reminiscence of this creation is shown in the centre panel of a triptych belonging to Viscount Lee of Fareham in London.[9]

Nearly all the motives, including the architectural details, are so frequently found in Memling's later works, that this offers additional proof of the authenticity of the picture.

Taking into consideration all these facts, we come to the conclusion that the newly-discovered picture must be one of the earliest works of the youthful Memling; it confirms the belief that Memling was one of Roger's pupils and gives in its quiet beauty a new starting-point for the young master's artistic development.

[5] Painted in 1450. Weizsäcker, H. *Catalog der Gemälde-Galerie,* 1900, p. 382. This type occurs very frequently in Roger's school.

[6] Compare the angels on the Chatsworth triptych.

[7] The *Crucification* in Vienna, and *The Last Judgment,* in Beaune.

[8] Weale. BURLINGTON MAGAZINE, Vol. vii, p. 141.

[9] T. Borenius. *Catalogue of the pictures at 18 Kensington Palace Gardens, London,* 1923. No. 26. Hispano-Flemish School.

TITIAN AT HERTFORD HOUSE

BY PHILIP HENDY

SHOULD the casual visitor refer to the catalogue of the Wallace Collection under the name of Titian he will only light upon two pictures. To the original *Andromeda* are devoted four glowing pages in the grand style, while the little Spanish copy of her transatlantic sister, *Europa,* receives a suitable commendation. It is proposed to add to this small list a picture which has hitherto received nothing but a vague attribution.

To *L'Amour Piqué,* No. 19 [PLATE B], nationality (Venetian), and a vague indication of period (early sixteenth century), are allowed,

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A—Perseus and Andromeda, by Titian. Canvas, 1.79 m. by 1.97 m. (Wallace Collection)

B—L'Amour Piqué, here attributed to Titian. Canvas, 1.1 m. by 1.38 m. (Wallace Collection)

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but no parentage, and the foundling has suffered complete neglect from critics at home and abroad. Perhaps this is due to its obvious defects; more probably its modest pretensions are the cause.

Yet it has not always suffered such obscurity, and bore from the day of its entrance to the Orléans Gallery the proud name of Giorgione, until the genealogists came to tear from it its lofty title. It has some of his lyrical quality, but an ease of spacing, an intensity of colour, and a fluency of handling which belong to another master and a later date. The *Galerie du Palais Royal* speaks of it in 1786 as " beaucoup endommagé " by " le tems et les prétendues restaurations "; the hand of Time shows itself in a fold across the middle and a desolating scraping of the whole surface. But though the buildings show scarcely a trace of original paint, the body of the crimson robe has outlived the darnings of ill-matched cerise which linger here and there. Crumpled and worn of surface, it holds its place among the stillborn lakes and ochres of Reynolds and becomes by contrast a masterpiece of colour composition. The intensity of the crimson gown and of the blue lake and mountains, their perfect relation gained by the laying of opposing glazes over a common white ground, are worthy of the hand of Titian; so are the subtle gradations of olive green and brown in foliage and foreground, the pale promise of the blue distance in the quiver flung upon the ground and in the wing of Cupid to the side.

This distant view, with its pointed tower, its mountains and its lake divided almost in two by a long spit of land, is a vague echo of the right-hand corner of the *Sacred and Profane Love*; the blue is its perfect match. The type of features, the soft texture of the chestnut hair, the curious patch of light which pushes the nose to the side (cf. the *Venus with the Shell* at Bridgewater House), the gathering of the folded gown into a loose knot, are all characteristic of Titian's women. The Cupid, with his snub nose and straddled gait, might have come fresh on the scene from the *Madonna with the Cherries* at Vienna. There is a small copy of this picture by Teniers at Hertford House, and it serves well enough for identification. Put the head of the right-hand child upon the body of the left and you have our Cupid complete. As many more points could be enumerated which bind this picture to Titian, it is quicker to turn the tables and ask where it departs from his custom. There is only one point which seems to explain the exclusion from the list of Titian's works—the very poor quality of the drawing.

Here the artist has undoubtedly served the lady in ungallant fashion. Given a pair of elephantine legs, she has shifted them from one position to another without ever reaching a gainly attitude; she has failed even to conceal them beneath her robe. A discomfort to her, they are a disquieting centre to the picture and have ruined its reputation. Would it be wholly unjust to accuse Titian of such a bungling of form? Eventually he mastered it—not through contour, but through volume obtained by colour and tone. While his technique was in embryo his struggles with it were often in vain, and it is not the clumsiness of the drawing which endangers this picture's claim to his parentage —it is merely the painter's inability to conceal it. Until the appearance of the *Bacchanal* and the *Bacchus and Ariadne,* the complete realization of his early ideals when he was already middle-aged, scarcely a figure in any of his pictures dares to show both its legs. The earliest usually take the precaution of exhibiting themselves only from the waist upwards. Later, when they are urged to expose the whole length of their bodies, the women take refuge in their draperies; the men, even in motion, are careful to tuck one leg behind the other. It is this aspect of Titian's early work which wholly precludes the possibility of his having painted Giorgione's little *Golden Age* in the National Gallery (1173). A search in the earliest Titian there, the *Holy Family* (4) reveals no complete pair of adult legs; the Child alone is innocent enough to reveal all its members. In one picture at least of the early period, for which there is documentary evidence, the *Annunciation* at Treviso, the drawing is even worse than in the Wallace picture, without any atonement in the colour or the composition. In so late a picture as the *Tobias and the Angel* in San Marziale, the most searching examination in such light as there is reveals only one leg to support the central figure.

In short, it is not Titian's draughtsmanship that we miss here, it is his usual success in concealing bad drawing under good design. Yet his aplomb in this respect does not serve him equally well everywhere, as may be seen by reference to the few examples quoted above. As final proof I would refer critics to the painting of the wing: it is a very remarkable piece of work, impossible of achievement by any of the large group of contemporary artists who borrowed much of Titian's technique and composition. Wings had a fascination for Titian all his life and were peculiarly well suited to his method of expression: in the *Education of Cupid,* in the Borghese Gallery, the wings alone would make the picture a masterpiece of colour design. In this picture a few triumphant and

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unhesitating touches are certain evidence of Titian's brush.

If Hertford House may not claim two works from his hand, the adverse critics must substitute for the present negative attitude a constructive suggestion in the shape of an artist, working between 1510 and 1520, who could emulate so successfully Titian's finest qualities in handling and colour.

Of the other, the *Perseus and Andromeda* [PLATE A], enough praise has been sung since Sir Claude Phillips first published it in the *Nineteenth Century* (May, 1900). Its history is as well known as that of any of the series painted for Philip II.

We have heard much of the modelling of the figure, of the astonishing anticipation of Turner in the seascape and of Rembrandt in the dramatic use of chiaroscuro. Yet all these do not make a great composition, and most astonishing of all is the triumph of texture over so many elements of discord. For in the dramatic side there is an almost ludicrous discrepancy: while the lowering sky and darkening sea, the anguished figures on the shore, the hurtling arabesque of Perseus create an intense awe, Andromeda lightly poses for effect, floats in the air in spite of her rock-embedded shackles, and has only a coquettish glance for her deliverer from a horrid fate. In the lighting she is equally unconscious of what is expected of her: with the sun setting behind a darkening horizon at her back, her lovely body is brilliantly illumined from the front. In the conception of the space she ruins the design with even greater egoism, and in a landscape of tremendous depth thrusts herself forward so as to occupy the full length of the canvas on the left-hand side: to pay her the attention she demands, the focus of the eye has consciously to be altered, and one cannot examine figure and landscape without feeling the discrepancy. The painter cannot realize depth and space and continue to design only in two dimensions. Titian, while evolving his sense of distance, remains a flat designer to the end, and leaves to Tintoretto the task of bringing pattern and volume into harmony by three-dimensional design. We may refer for comparison to his handling of a similar theme in the National Gallery *St. George and the Dragon*.

The *Andromeda* is only ransomed from confusion by a reasoned coherence of colour and handling. These two things are inseparable, yet, while one is constantly emphasized, the other is as often forgotten. The riot of opposite hues which makes the careless paganism of the *Bacchus and Ariadne* is often contrasted with the concentrated palette which fills the later works with intense drama; but rarely noticed is a parallel revolution in the method of laying the colour on.

Titian works from a deliberate contrast of triumphant *tours de force* in the handling of each separate part towards an ordered uniformity of pigment, which intensifies the concentration of the colour-range. Together colour and texture bind foreshore and distant waves, heroine and monster into a compelling whole, and the *Perseus and Andromeda* is now the prime glory of Hertford House.

NOTES ON VARIOUS WORKS OF ART

A CLAUDE LANDSCAPE. — Although there seems never to have been any personal connexion between Claude and Adam Elsheimer, the extent to which Claude modelled himself upon Elsheimer's habitual motives of composition has always been recognized. Indeed, Elsheimer's was clearly the predominant influence in the formation of Claude's characteristic manner. It is this fact which gives a particular interest to the picture by Claude, in the possession of Brig.-General Stirling, of Keir, which we reproduce by his kind permission. This appears to me to be an early work. The sharp definition and the vigorous movement of the figures—they are in some ways much better drawn than is habitual with Claude—and the minute detail of the flowers in the foreground are almost more characteristic of Elsheimer than of Claude himself. Elsheimer's, too, is the general idea of composition—the great mass of dark foliage to one side, the escape to light and distance on the other. The movement of the figures, which forms, as it were, a variation upon the movement of the tree-masses, is also one that Elsheimer repeated frequently, notably in his pictures of Tobias and the Angel —a case in point is the little picture of this subject in the National Gallery.

But nearly as the picture approaches Elsheimer in these respects, there can, I think, be no doubt that it is by Claude. It has his much greater breadth of modelling, his far finer sense of the general envelope of tone, his greater consistency of rhythm in the modelling of the foliage and the recession of the planes. The distance, moreover, with the great round tower, is essentially and peculiarly Claudian; and finally, though it is everywhere brighter and more accented than Claude's maturer works, its beautifully atmospheric and restrained colour is typical of the master. ROGER FRY.

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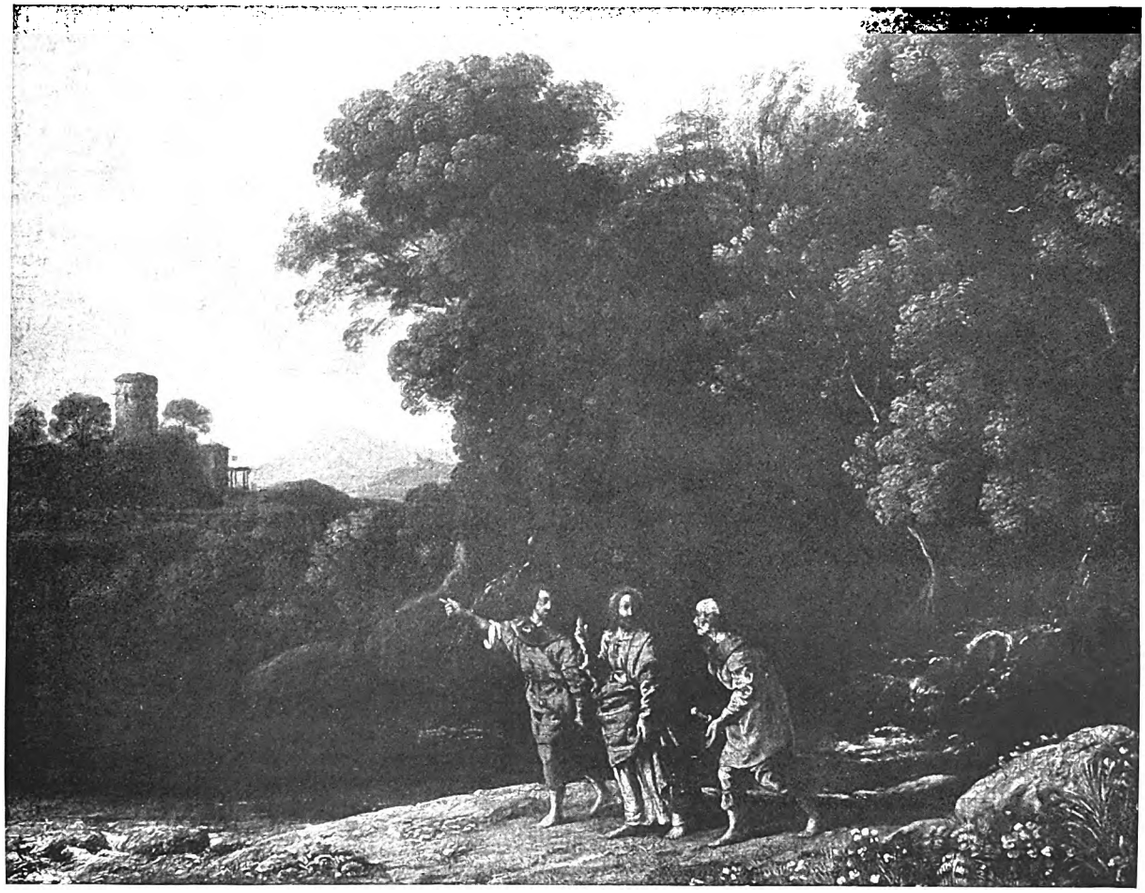
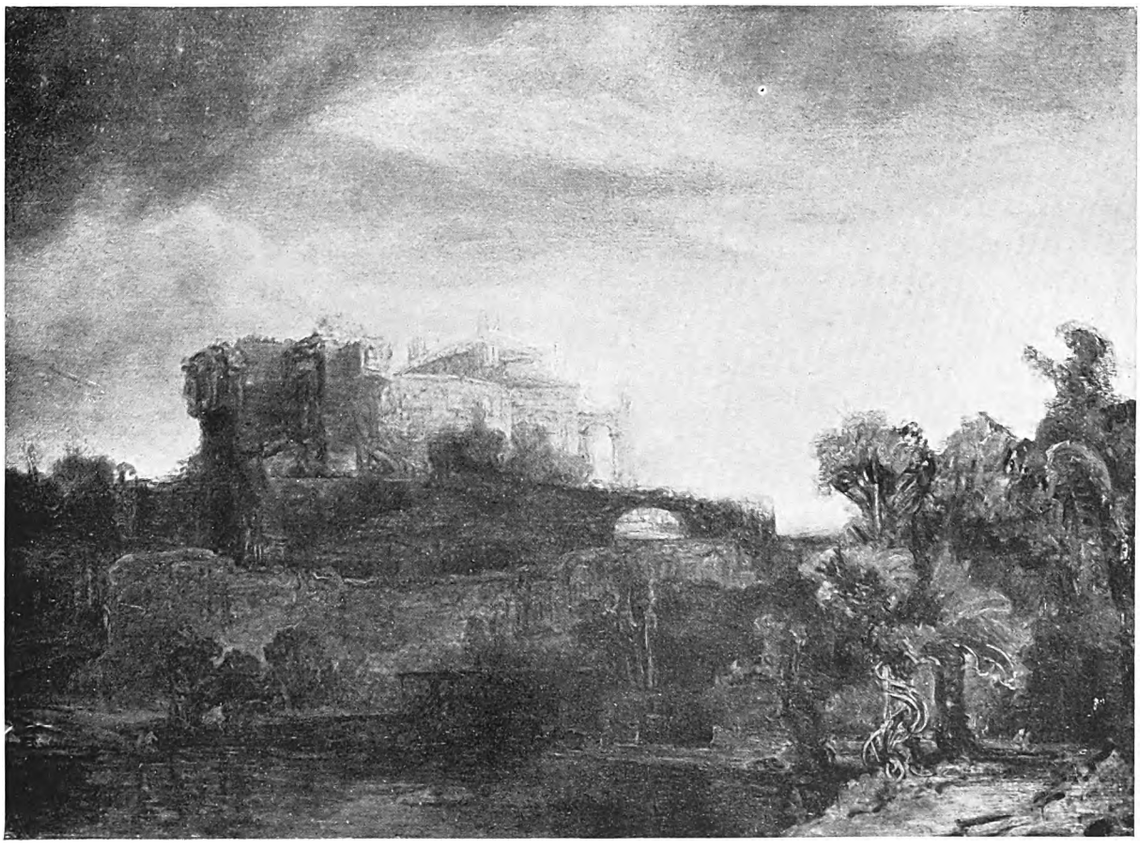


Christ and the Disciples going to Emmaus, by Claude Gellée. (Brig.-General Archibald Stirling)

A Claude Landscape



Landscape and Castle, by Rembrandt. (Formerly in the Stroganov Collection)

Notes on Various Works of Art: A Rembrandt Landscape in the Hermitage

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Kuanyin. Sung period. Painted wood. (Chicago Art Institute)

Christ as King. English alabaster of the Nottingham School, about 1400. (Stieglitz Museum, Leningrad)

Notes on Various Works of Art: A Statue of Kuanyin in Chicago

An English Alabaster Figure in Leningrad

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A REMBRANDT LANDSCAPE IN THE HERMITAGE.—The Rembrandt landscape reproduced on the accompanying plate is a recent addition to the Hermitage Gallery, and, being an unfamiliar picture, deserves to be recorded in this country. We are indebted to Sir Martin Conway for lending us the photograph used for our illustration. The picture was formerly in the Stroganov collection and, like other works in Russian private collections, is now on public view in the Leningrad gallery. We have not yet had an opportunity of seeing the original, and, following our usual rule in that case, we refrain from commenting on it, but the evidence of the photograph is sufficient to show the unusual interest of the picture.

AN ENGLISH ALABASTER FIGURE IN LENINGRAD.—When I was leaving the Stieglitz Museum at Leningrad at the end of a long and fatiguing day's work, my eye was arrested by a large alabaster sculpture at least 3 ft. in height and in very perfect preservation. It is obviously English work of the Nottingham School. I have just been fortunate enough to obtain from the Soviet authorities the accompanying two photographs of this remarkable figure. It appeared to me to be the most considerable and perhaps one of the finest examples of the school. It is in almost perfect preservation and retains traces of the original colouring. The cross above the orb has been broken, but otherwise no detail appears to me to be damaged. Nothing is known about the history of this object nor whence it came into the Museum. Its English character had not previously been recognized. I am writing away from my collection of photographs of English alabasters, and, therefore, I am am not able to compare it with others, but the photographs will enable any student to do so. The figure possesses considerable dignity, which was much more apparent in the original than in the reproduction; it gained by its large scale. It is carved out of a very perfect piece of stone, and though it does not belong to the earliest years of the school, it possesses a good deal of the quality of the best days, and I presume may be dated about the year 1400. MARTIN CONWAY.

A CHINESE SCULPTURE FOR CHICAGO.—The museums of the United States are showing keen interest in Oriental art, and are much to the fore in the acquisition of Chinese sculpture. The Metropolitan Museum in New York, the museums in Boston, Worcester, Chicago, and Philadelphia have recently acquired examples of distinction.

We have received a photograph of an interesting example of Chinese wooden sculpture attributed to the Sung period. This piece gave rise to a good deal of notice recently when, we understand, it was in the hands of Mr. P. Jackson Higgs. It has now been acquired by the Chicago Art Institute. Not knowing the sculpture except through the photograph, we content ourselves by reproducing it with only this note by way of explanation. Mr. Raymond Henniker-Heaton, Director of the Worcester Art Museum, however, tells us that the state of preservation is remarkably good and much of the soft polychrome colouring still remains, but the lotus flowers, with their modern stems, might better be removed. In our plate the higher of these have been omitted. The type is, of course, familiar to students, and there are examples quite as good as this one in European collections, while, as our correspondent reminds us, the sculpture has much in common with a twelfth-century Kuanyin in the Boston Museum of Fine Arts. If, he says, there is any difference in date between the two, the fuller face of the Chicago Kuanyin might indicate a slightly later period.

SARGENT.—It is fitting that we should record here the regrettable death of Mr. J. S. Sargent, R.A., an artist whose work has for many years attracted universal attention and has done much to perpetuate interest in art on the part of the English public. Sargent's place as a modern painter is not very difficult to determine. His early work bore witness to his amazing technical dexterity, and sometimes it must then have seemed that the future held in store pictures by him that would in every sense of the term be great. To many it must have come as a disappointment that more and more he took to exploiting his power of momentarily impressing the onlooker and to striving after those camera-like effects of which an artist like Zorn was a complete master. When youth left him the world of art lost almost more than it loses now. Some of his earlier works, if one can venture to prophesy, will probably survive indefinitely, and in the later pictures there was often so clear a hint of high purpose that one can hardly imagine them ever to be discarded or neglected by even the most exacting art lover. So far as the great mass of art admirers are concerned, Sargent's place is singularly well assured. He had all and more than all the skill demanded by the public, he invariably expressed himself in the simplest possible terms and so was more completely understood than perhaps any other contemporary painter; unlike the pre-Raphaelites, Whistler, the Impressionists, or the Modernists, he was not an innovator or ever seemed to threaten to become one, and so he remained in the public eye pre-eminently safe and sane; he was so prolific that his work was everywhere and

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continuously to be seen; and he had the great gift of geniality, not as a man only but as an artist. Before the Wertheimer portraits Sargent's spirit is as effective as one could well wish; and however we may ultimately estimate them, it is well that they are the nation's property, for Sargent represents as well as any man his own remarkable and to younger men often puzzling generation. When that series comes to be housed with other pictures by the artist in the Tate Gallery, we shall hope to return to a consideration of Sargent's genius.

R. R. T.

EXHIBITION OF ORIENTAL ART IN PARIS.—From May 3 until May 29 an Exhibition of Oriental Art will be held at 18 Rue de la Ville l'Eveque, Paris, the proceeds to be devoted to charity. There appears to be no doubt that the exhibition will be of supreme importance. Early works will be the main feature of it, and bronzes, ceramics, jades, etc., will be represented; porcelain, however, being excluded. The most famous collectors, such as Mr. Eumorfopoulos, Mr. Rutherston, and M. Stoclet have consented to lend some of their finest pieces.

CORRECTION. April, 1925. A newly discovered Botticelli. P. 164, paragraph 1, line 30. For " mandoline " read " mandorla."

THE LITERATURE OF ART

A GREAT WORK ON CERAMICS. By R. L. HOBSON.

POTTERY AND PORCELAIN. A HANDBOOK FOR COLLECTORS. Translated from the Danish of Emil Hannover, and edited with notes and appendices by BERNARD RACKHAM. Gros octavo. 3 Vols. Vol. 1, Europe and the Near East, Earthenware and Stoneware. 589 pp. with 684 ills. 25s. Vol. II, The Far East. 287 pp. with 402 ills. 18s. Vol. III, European Porcelain. 571 pp. with 858 ills. 25s. (Ernest Benn.)

When Dr. Emil Hannover died in March, 1923, the Museum world lost a distinguished and lovable personality; and it was feared that it might have lost, besides, a part of the great work which embodies the research and observation of his industrious life. Fortunately, we were spared this additional tragedy. The second part of the *Keramisk Haandbog* appeared a few days after his death, and the third was sufficiently complete to be issued under the direction of Hr. Slomann in 1924. The three volumes give a complete history of the ceramics of Europe and the East, a monumental work which could only be successfully undertaken by a man of Dr. Hannover's training, taste and industry.

The need of an encyclopædic book of this kind has long been felt. Its predecessors were out of print and out of date, and recent ceramic publications have been of a highly specialized kind which needed careful collation if the student was to be saved much wearisome research. What this research meant to Dr. Hannover can be seen in the teeming bibliographies with which every section of his book is supplied. But Dr. Hannover was much more than an industrious compiler. Sound technical knowledge, personal intimacy with the objects described, and the flair of a collector are revealed at every turn. It seems hardly possible that one man should be expert in every department of such a vast subject; but it is only the specialist who will find anything to criticize in the three volumes, and in nearly every case he will find that his criticisms have been anticipated in Mr. Rackham's notes to the English edition. The general reader can rest assured that any information he seeks will be readily and accurately supplied.

But Dr. Hannover was not content with producing a glorified dictionary. His further aim was to weave the numerous threads into a connected and readable story showing us the links between East and West, the passage of ideas from land to land, and the transmission of technical knowledge and artistic peculiarities by the migrant artists and arcanists who moved from factory to factory. In this he has been conspicuously successful, giving in place of dry bones a fascinating tale told in clear and simple language, and enlivened by a genial flow of shrewd and instructive criticism. It is eminently a book to be read as well as consulted, and it has a very special attraction in the beautiful illustrations which so effectively illuminate the story. These number nearly two thousand in all; and, though necessarily on a small scale, they are clear and sharp, and, what only an expert could have made them, interesting, tasteful and appropriate [PLATE]. A series of useful maps and workmanlike indexes show that Dr. Hannover was alive to the practical as well as the æsthetic requirements of his work.

The ceramophiles of this country are chiefly interested in English and Oriental wares. They have been well supplied with specialist literature on both these subjects, and they will not expect much new light on them in a general work; but they will find Dr. Hannover's treatment of the Oriental ceramics entirely adequate, and it will do them no harm to digest the criticisms of a detached observer on their native productions, which are salutary if not always flattering. But it is all to the good that Dr. Hannover's best

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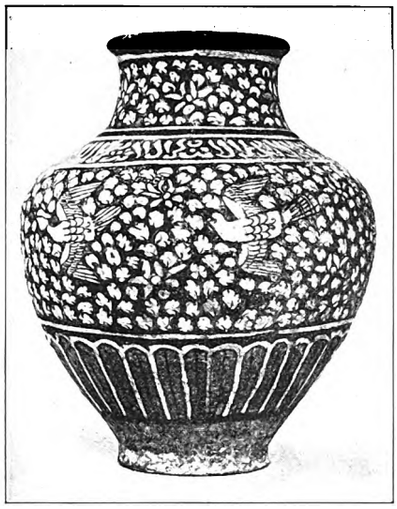
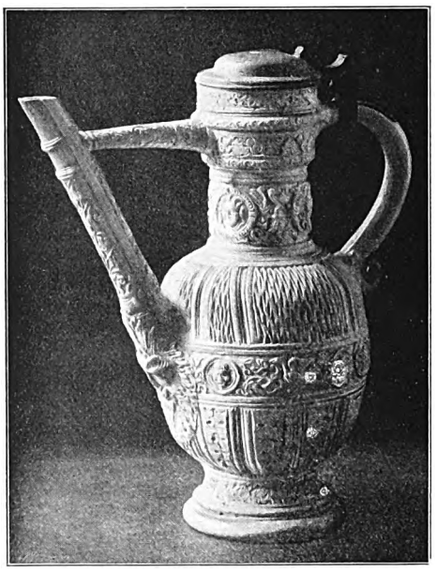


A—Sultanabad vase

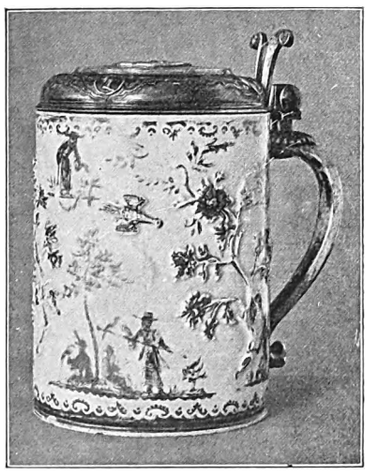
B—" Alhambra " vase. (Stockholm)

C—Orazio Fontana dish. (Copenhagen)

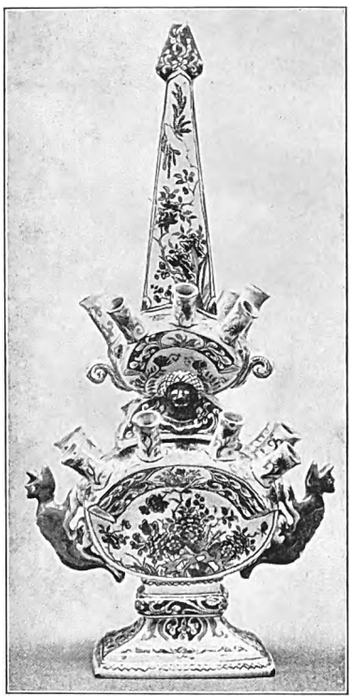
D—Dancing figure in Frankenthal porcelain



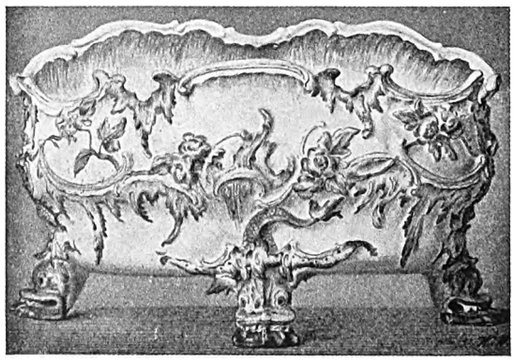
E—Siegburg stoneware ewer



F—Early Meissen tankard



G—Delft vase. (Copenhagen Museum)



H—Eckernförde faïence flower-bowl

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work should have been in just those portions of ceramic history which have been most neglected in England, namely, Continental pottery and porcelain. Both of these are discussed with great knowledge and insight, and nothing could be better than the story of the Continental faïence as told in the first volume. Faïence was clearly Dr. Hannover's favourite material, and we feel that he had a real grievance against Josiah Wedgwood, whose industrially perfect pottery extinguished the less practical but more artistic work of the Continental faïenciers. Detailed criticism of such a mass of material is out of the question in a single review; but we should have felt that Dr. Hannover and Mr. Rackham were more than human if we had found no errors in the text, and we should have been less than human if we agreed with every statement made. We might, for instance, quarrel with the statement on p. 65 of vol. I, that Gombroon ware was an attempt to imitate *blanc de Chine*, seeing that it has a prototype in Persia far older than the porcelain of Fukien: or with the description (vol. II, p. 118), of the Chinese turquoise blue as "painted over the glaze": or with the use of *po shan lu* for a hill-jar instead of a hill censer (*ibid.* p. 46): or in vol. III with the description of Donaldson and O'Neale as "local painters" at Worcester (p. 516) and of transfer-printing "used with great skill" at Bristol. Again, Wedgwood and Co. is the mark used by Ralph Wedgwood of Burslem and Ferrybridge rather than that of William Smith of Stockton, Chi Sung should be Chi Tsung (p. 80 of vol. II), and "more unique" has escaped the editor on p. 110 of vol. II. But such trivial comments as these only serve to show how hard it is to find fault with the book.

Dr. Hannover was very much alive to the danger of forgeries, and he has something to say on this painful subject in almost every section. The reader will benefit much by studying these passages, as doubtless will the forger also; but we cannot agree that the Sung wares so despairingly mentioned on p. 174 of vol. II have gone beyond recall. A few years ago the same was said of several Sung types with which we are to-day familiar; and who knows what excavation in China may bring forth?

The discussion of values is another interesting feature of the book, but Mr. Rackham's notes show how quickly these figures become obsolete. They will be quite out of date in a few years, while we have no doubt that Dr. Hannover's book will long continue to be the standard work of reference. It only remains to say that the translation has been admirably done, in the first volume by Mr. Rackham himself and in the others by Mr. W. W. Worster under his supervision; that the English version is thoroughly up to date, thanks to Mr. Rackham's scholarly notes and efficient editorship; and that the handy form in which this monumental work is presented is a great credit to the publishers.

EARLY ENGLISH PAINTING. By M. R. JAMES.

Exhibition of British Primitive Paintings from the Twelfth to the Early Sixteenth Century. With some related Illuminated Manuscripts, Figure Embroidery, and Alabaster Carvings. xxviii + 82 pp. + 61 pl. (Oxford University Press.) Ltd. edn. of 150 copies.

This beautiful book is, as Lord Lee of Fareham in his foreword explains, the work of Mr. W. G. Constable. It is really an *édition de luxe*, revised and illustrated, of the catalogue which was on sale at the Exhibition of which it forms so admirable a record; and to those who are fortunate enough to acquire it, it will serve as an introduction to the history of painting in this country, of which it is not easy to exaggerate the value. Never before have so many examples of English painting been collected and made accessible in such good reproductions. Most of the plates, it is needless to say, are taken from the original works direct; but in some few cases originals were impossible to transport, and we find excellent substitutes in the copies made by Mr. E. W. Tristram. These are really wonderful in their fidelity.

A short survey of the component parts of the book shall now be given.

Mr. Constable's introduction of seventeen pages may be called the nucleus about which a complete history of painting in England could be formed. One hopes that he may find opportunities of taking up that task. I have long desired that, as a preliminary to a more definitive work, someone would undertake the compilation of a book like Overbeck's classical *Schriftquellen*. Something, and not a little, was done by Von Schlösser; but a specially English collection is needed, in which all the relevant evidence of chronicles, account rolls, and other miscellaneous records (e.g., the verse inscriptions which mediæval scribes often copied from windows and paintings and jotted down on the fly-leaves of their books) should be brought together.

Then follows the descriptive catalogue of the exhibits, some 140 in number. Nearly 100 are paintings, a few mural (represented by copies), but most on panel-retables, altar-frontals, panels of various sorts; thirty-seven plates are devoted to them. It is not pretended that all are certainly English. The famous Westminster retable (No. 3) is still the subject of controversy. To me the resemblance to the Douce Apocalypse is the central point. But is that English? If

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it is not, why are the inscriptions on the pictures, which were written by the artist, in Anglo-French?

Nos. 11-19 are examples from Scandinavia of paintings classed by that excellent investigator, Mr. Lindblom, as done under English influence. One, the *St. Peter* from Faaborg, he regards as definitely a St. Albans production, and has the strong support of Professor Lethaby in this view, with which I should like to associate myself. Of the others, the altar-frontal of St. Olaf (No. 17) seemed to me perhaps the most strikingly English in character.

I do not, *per contra*, see an English hand in Messrs. Durlacher's *Crucifixion* (No. 29), nor in the Westminster *Richard II* (No. 30), nor in the Sherborne triptych (No. 47). Lord Lee's *Crucifixion* (No. 39), much disputed by Mr. Cockerell and others, has, on the whole, my suffrages. Not so the last in this section, the reredos painted by Jorge Inglés.

Since this catalogue was written, one important work included in it, the Eton wall-paintings (Nos. 49-53) has had further light thrown on it, direct and indirect. From the College accounts I have gathered that at the inception of the work a priest, the master of the painters, resided for some months in the College, doubtless to settle the scheme and see it begun; also that a painter, Gilbert (alas! he has no surname), was among those employed. The removal of a coating of oil paint which covered a bay of the wall on each side of the chapel has given us back the dim designs of the paintings it concealed. On the south wall we had guessed the subjects rightly, save that one of the saint figures is still obscure. On the north wall we find that the subjects were the conclusion of the story of Amoras, who sold his wife to the Devil, and a birth scene—probably the deliverance of a Jewess who was told to invoke the Virgin. The saints are: one uncertain, the other probably St. Radegund. The eastern subject on this same side, we now find, was the Mont St. Michel miracle, which I had conjecturally asigned to the upper row.

The next section of the catalogue contains manuscripts, drawings, and titles; seventeen plates illustrate it. The books are all more or less famous, ranging from the Benedictional of St. Æthelwold to the Westminster Tournament Roll. In connexion with these I should like to remark that I now see no reason for hesitating about the English origin of the Pembroke New Testament and its drawings, and that the examples of William de Brailes's work are especially notable and precious.

A few specimens of embroidery, with three plates, and of carvings, chiefly alabasters, with four plates, end the series.

It whets the appetite for more. It makes us ask, not only for the modest volume of *Schriftquellen* of which I have spoken, but for a classified *corpus* of English paintings—mural paintings in the first instance. Mr. C. E. Keyser's invaluable *List of Buildings having Mural Decoration* sums up the knowledge that was available forty years ago. Since then many additions to the stock have been made, of which I believe Mr. Keyser himself has kept the completest of records; but the ordinary person has to make painful search among the publications of local societies in order to keep track of new discoveries. Most of the pictures on our church walls are, of course, rough and uncouth, and there is great monotony in subject; but every now and then something of real value emerges, as of late at Croughton, near Brackley, where Lives of the Virgin and Christ, in over twenty scenes drawn late in the thirteenth century, have been uncovered and, I am glad to say, copied by Mr. Tristram. Had these been known at the date of the Exhibition they would undoubtedly have figured prominently therein. A copiously illustrated record of our mural paintings, then, is to me a desideratum. In spite of the low average merit of the majority, it would be found to throw a great deal of light on the evolution of our art, and perhaps yet more upon the currents of religious sentiment. The choice of subjects for these paintings would be found instructive in the highest degree.

Book illustration, which affords us the finest work, has had more justice done to it, and I believe a forthcoming publication, to be edited by Mr. Eric Millar, will give a really adequate conspectus for the centuries when we were at our best. One may hope, also, that year by year complete reproductions of fine books will continue to be issued, and that the specimens of English work which must still be lurking in appreciable numbers in foreign libraries will be brought to light.

Other rich preserves of art—glass-painting, embroidery, drawings on tiles—have found skilled exponents, and will find more. We need, in these cases, too, a census and a collective publication, perhaps in particular for our painted glass, which in regard of subjects represented has the same importance for the history of religious sentiment as have our mural paintings.

Our desire for more knowledge of all these things is, as I have said, sharpened by the book before me. But I must not be supposed to think that that is its chief merit. It is in itself a beautiful and admirable production, indispensable to serious students and historians of European art.

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ROMANESQUE SCULPTURE. By ERIC MACLAGAN.

ROMANESQUE SCULPTURE OF THE PILGRIMAGE ROADS. By A. KINGSLEY PORTER. Vol. I: Text, xxvii + 385 pp. Vols. II-X: Portfolios containing 1,527 collotype plates. Boston (Marshall Jones).

Mr. Kingsley Porter's book is one of a type that must always be the despair of a reviewer. It is, indeed, perfectly easy to say with all truth and sincerity that the book is essential to a really well-equipped art library, and that any private student of Romanesque sculpture will be well advised to get hold of a copy if he possibly can. Never before has anything like such a mass of material been made available, and those who have been endeavouring to work at this particular period know how incredibly difficult it has been in the past to get together photographs of Romanesque sculpture, especially in France and Spain. Nor will those who have tried to photograph the sculpture for themselves be inclined to criticize the quality of Mr. Porter's plates, a large proportion of which are from his own negatives.

The 1,500 examples of sculpture illustrated are by no means exhaustive, even apart from such deliberate omissions as that of Chartres, which the tireless enterprise of Monsieur Houvet has made easily accessible; but they do provide a vast corpus of material on which years of work can profitably be based.

There is an element of danger about them as well. The very facility with which they can be compared (the numbered plates are on small loose sheets and can be shuffled about most entertainingly on a large table) tempts to a kind of stylistic criticism which is peculiarly risky in dealing with Romanesque sculpture. It is only too easy to see resemblances in detail photographs of carvings (the subjects of which are apt to repeat themselves) in different parts of France or Italy or Spain—resemblances which fade away into irrelevancy when the student is looking at the carvings themselves. And yet even to have seen these originals once is in many cases beyond the power of anyone who cannot command unlimited motor-cars, and to see them often is out of the question.

It is no discourtesy to Mr. Kingsley Porter's learning and acumen to suggest that the nine volumes or packets of illustrations are even more valuable than the one volume of text. That single volume covers an enormously wide field, and one that bristles with points of the acutest controversy. Much depends on the dates, and Mr. Porter's whole sytem of dating is rather different from that which French archæologists have made popular. He has defended it ably and thoroughly in more than one French magazine. The seductive table of dated monuments with which he leads off can hardly be accepted all through without reserve, but it is a fine basis of argument; and the rather intricate theories of derivations and influences which he has developed in the text are equally provocative. We know deplorably little, after all, about the actual methods and habits of the artists who produced this wealth of sculpture of the very highest quality in the twelfth century in France and the neighbouring countries. Did they, in fact, travel from place to place across Europe, working and founding traditions wherever they settled? If they travelled, was it alone or in organized groups? How much did they borrow from illuminated manuscripts (on whose preponderating influence Monsieur Mâle has recently insisted) and from ivories and from metalwork? Even as to the cardinal point of whether the carving of capitals and architectural ornaments was normally executed in the workshop or *in situ*, on which nearly all questions of dating by documents depend, there is not much evidence, and what there is seems conflicting.

But if we know little of the historical aspect of Romanesque sculpture, we have at least begun to appreciate its astounding richness and beauty, and this literally indispensable book, with the subsidiary studies which Mr. Porter's pupils have already begun basing on it, is a noble monument of what America can produce towards the history of art.

Bildwerke Ost- und Südasiens aus der Sammlung Yi Yuan. Mit begleitendem Text von KARL WITH. Demy 4to, 74 pp. + 112 pl. Basel. (Benno, Schwabe, Verlag.) 16s.

This publication is best characterized as an ecstatical catalogue, a definition which, in the ears of the younger German rather expressionist authors on Asiatic art, probably does not sound as a *contradictio in terminus*. The works described belong to the collection of Chinese and other Asiatic sculpture formed by Dr. Baron von der Heydt, of Zandvoort, Holland. The greater part of the sculpture dealt with in Dr. With's book has been on exhibition since the end of last year in the new museum (consisting chiefly of Egyptian and Greek art), "Carnegielaan 12," The Hague.

The Chinese part of Baron von der Heydt's collection of Asiatic sculpture preponderates in every respect. Among these pieces are both good and famous works. A rather long introduction precedes the catalogue part. It is written in that lyric and exuberant style—richness in adjectives is a special feature of Dr. With's prose—which makes the reading in some cases a rather irritating business, especially because Dr. With's exuberance is sometimes wasted on inferior works and in other cases conceals a manco of insight. Our study of Asiatic art will, in the long run, gain nothing

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from lyricism divorced from the spirit of discrimination and intolerable in length.

Among the best and most interesting works in stone described in the catalogue part is the well-known Han stone (Fig. 1, Plates 1-3), formerly in Twan-Fang's collection. In comparison with other stone relics of the Han period this is a good work, and is well known to Japanese archæologists. A Buddhist stela in red porphyry, dated A.D. 520, is reproduced on Plates 5-12. Though rather the work of an artisan than of an artist, the stela is not without merits as a document of style-development in early Chinese sculpture. Fig. 15, Plates 36-38, shows a large Buddha head of much better quality than we are accustomed to meet in our collections. The Buddhist feeling in this head is certainly very moving. The two large animals of Baron von der Heydt's collection are reproduced on Plates 42-43 (the ram) and on Plates 50-55 (the tiger). Both sculptures are among the best large representations of animals in Chinese art outside China. Perhaps the best pieces in this collection are the two Guardian or Deva Kings (Jap.: Niō), Fig. 19-20, reproduced on Plates 44-49. In European collections of Chinese sculpture works of this high quality are seldom included. The non-Chinese works reproduced in Dr. With's book, though some among them are interesting, cannot be compared from the artistic point of view with the best Chinese pieces. In a short review like the present one they must be left out of account.

The text of the catalogue part is certainly much better than the introduction. The author has spared no pains to go through the already extensive literature dealing with the plastic arts of Asia. Dr. With's descriptions, and in some cases his criticisms of style, are worthy of praise. His transcriptions of Sanskrit and Japanese, compared with those in his former publications, are good. With a uniform transcription of Chinese the author is still on very bad terms. Sinology is a most dangerous domain. The author based his comprehensive description of the stela, reproduced on Plates 5-12, partly on the reading of the inscriptions by M. Pascal Forthuny, published in *Collection Paul Mallon, décr. p. Gaston Migeon, etc.*, deuxième fasc., Paris, without date. (Dr. With's denomination, p. 42, middle of first column: " Album Mallon," is, from the bibliographical point of view, rather insufficient.) M. Forthuny writes: " Face principale—Inscription gravée entre les deux donateurs—Tsieou Wenn Tche—Liu Hei Tcheng—Ces inscriptions témoignent que les deux familles Liu et Tsieou sont les donatrices principales. . . . Parmi les souscripteurs, on compte, en effet, 22 Liu. . . ." Dr. With, knowing that the back of the stela is inscribed with the names of several " souscripteurs," and reading in M. Forthuny's text that on the front side *one* member of the " Liu " family is mentioned, thought: 22 less 1 = 21. Thus we read on p. 41, middle of the second column: " So sind unter den Stifternamen an der Rückseite . . . 21 . . . Liu verzeichnet." Unfortunately, the name " Liu Hei Tcheng " is *repeated* on the back, which means that on the back of the stela *twenty-two* " Liu " are mentioned. It is, of course, of not the slightest importance to students of Chinese art whether on the back of a certain stela in a certain collection twenty-one or twenty-two members of a certain Chinese family are mentioned; but if an author displays sinologic knowledge, it should be knowledge of the right sort. Besides knowledge of arithmetic, some knowledge of Chinese characters seems to be indispensable!

Exactitude in a catalogue is very important. I cannot admire (p. 39, end of second column) " Mission d'archéologique " instead of " Mission archéologique "; " Burlington Magazin," " Cernushi " (p. 51, second column), etc. P. 39, middle of second column: *Tafel* 1238-1257, instead of No. 1238 etc., does not facilitate speed in looking up, especially as the person, eager to verify, is not aware of, or has forgotten, the fact that, starting with No. 1180, illustrations must be looked up in the first *text* volume of Chavannes' *Mission*. You may call me a " Beckmesser," but I confess that I do not like to waste time in looking up something and not finding it because some authors never get inured to a modest degree of exactitude.

A book like the present one, though I will not deny that it has its merits, could be immensely improved by less exuberance and more reliability. Alas! Dr. With's book is by no means the only publication on Asiatic art that deserves a like criticism! H. F. E. VISSER.

The Vaulted Tombs of Mesará. By STEPHANOS XANTHOUDIDES, Ph.D. xx + 142 pp. + 62 pl. Liverpool (University Press.) (Hodder and Stoughton.) 63s. net.

The author of this work, Dr. Stephanos Xanthoudides, Keeper of the museum at Candia and Ephor-General of Cretan Antiquities, is a well-known authority on the Minoan civilization: he has found an able translator in Mr. J. P. Droop, Professor of Classical Archæology in the University of Liverpool; and both author and translator are vouched for by Sir Arthur Evans, who, in the preface which he has contributed, has also not a little that is interesting to say in regard to the subject-matter.

The work begins with an account of the various excavations made in the Mesará district between 1904 and 1918, including a detailed and technical description of the beehive tombs in

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the order of their discovery. But to the non-specialist reader the most interesting part of the book will be the tenth chapter, which is interpretative of all that has gone before. In this the learned author deals with the Minoan race; with points of resemblance between Egyptian and Minoan objects and customs—e.g., the number of vases found in tombs, faïence, cylindrical seals, figurines, amulets, the great use made of ivory, and the important fact of inhumation as opposed to cremation, all tending to prove kinship between the peoples of Egypt and Crete and emigration from one country to another; next he notes the relations of the Minoans with other foreign countries; then comes some interesting matter in regard to the Minoan civilization, in which Dr. Xanthoudides points out that nothing has been found suggestive of war or even of civil strife—a peaceful existence is shown, he contends, by the objects buried with the dead, more especially by the stone vases, the existence of which in number shows that the Minoans had sufficient leisure to allow much time and trouble being spent on vessels only used for sepulchres. He speaks, too, of their ornaments in gold and ivory, of the use of precious stones for ornaments and seals, of their rings, bracelets, necklaces, hairpins, and toilet implements. In the beginning they copied Egyptian work in their arts and crafts, but after a while they developed on their own lines, and "in their island security they quickly outdistanced their neighbours in the arts and crafts that mark human progress, so that their wares became models for the other Mediterranean peoples with whom they came into contact."

Much more could be written on the Mesará excavations, but the temptation to do so must be renounced, as these archæological subjects, fascinating as they are, hardly come within the scope of a magazine devoted to the fine arts. Our space should be jealously guarded: but perhaps the delightful reproductions of interesting and really artistic pottery may serve as an excuse for this deviation from the path of duty. The polychrome vases from Platanos should attract anyone who is interested in pottery; and so should the artistically worked ware with incised geometrical linear decoration, most of it in steatite but some in marble or alabaster. E. B.

Das Grabmal Friedrichs III im Wiener Stefansdom. Von Dr. Friedrich Wimmer und Dr. Ernst Klebel. 38 pp. + 64 pl. **Die Kanzel und der Orgelfuss zu St. Stefan in Wien.** Von Dr. Ignaz Schlosser. 26 pp. + 63 pl. **Die Kaisergruft bei den PP. Kapuzinern in Wien.** Von Dr. Karl Ginhart. 50 pp. + 72 pl. (**Osterreichs Kunstdenkmäler.** Bände I, II, and III.) Vienna (Logos Verlag).

These are the first three volumes of an excellently planned series dealing with the artistic monuments of Austria. The material is admirably arranged; in the first two volumes a general account is followed by a full description of the monument with measurements of details (a useful feature frequently omitted in similar publications) and references to the plates. A valuable list of original documentary sources follows, supplemented by a bibliography. The plates are well reproduced and illustrate fully all the details of the objects. It seems perhaps a pity that, in view of the present high cost of publication, so much space should have been allotted to monuments of rather secondary importance, the subject of the third volume in particular being of historical rather than general artistic interest.

The first number of the series deals with the tomb of the Emperor Frederick III (d. 1493) in the Cathedral at Vienna. In 1467 Nicholas of Leyden was summoned from Strassburg to commence the recumbent effigy, and the general design is also probably his; after his death in 1473 the work was carried on by his assistants. In 1503 Michael Tichter had already been working for some years on the monument which he finished in 1513; to him may be ascribed the figures of the surrounding balustrade.

In the second volume Dr. Schlosser discusses the pulpit and organ gallery in the Cathedral. The latter, which may be dated 1512-13, is generally accepted as the work of Anton Pilgram, who is represented looking out from a window at the base. Dr. Schlosser puts the completion of the pulpit not later than 1515, and brings forward very plausible arguments in support of the old ascription of the work to Pilgram, instancing, among other reasons, the similarity between the portrait of the artist here and that on the organ gallery. The authorship of Pilgram has been questioned, among others, by Dr. Tietze, who ascribes the pulpit to an unknown master.

The third volume contains illustrations and a description of the tombs of the Hapsburg family in the vaults of the Capuchin church at Vienna. The series commences with the sarcophagus of the Empress Anna (d. 1618), the foundress of the church, and ends with that of Francis Joseph I (d. 1916), the last emperor to be buried in Vienna.

Other volumes dealing with the choir stalls in the Cathedral and with monuments in the Austrian Tyrol and elsewhere are in preparation, and it is to be hoped that the series may meet with sufficient response to enable it to be still further extended. M. H. L.

A Handbook of Greek Black-figured Vases, with a Chapter on the Red-figured Southern Italian Vases. By J. C. Hoppin. 509 pp. fully ill. Paris (Champion). Frs. 200.

This volume completes Dr. Hoppin's list of the Greek vases which bear signatures. The two volumes containing the signed red-figured

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vases were published by the Harvard Press; the present volume issues from the French firm which is publishing the French portion of the new *Corpus Vasorum Antiquorum*. Dr. Hoppin has shown high courage in bringing his work to a successful conclusion in spite of the very grave obstacles to which he refers in his preface. The three volumes constitute a useful and important contribution to the study.

The work is not faultless, nor could one expect it to be so when the author was unable to add the finishing touches himself. The bibliography is not arranged chronologically, and the inscriptions are often faultily reported (pp. 14, 160, 314, 352, 354, 357, and 362). Gamedes (p. 16) cannot be as early as the seventh century, nor Theozotos (p. 352) as early as the beginning of the sixth; on p. 98 no reference is made to the peculiar technique of the Munich Exekias; on p. 146 the numerous attacks upon the genuineness of the "Kleomenes" vase are suppressed; on p. 440 the subject is not The Rape of the Palladion, but, more amusing, The Rape of Ajax. The Lykinos vase on p. 165 (not a "kylix with cover," but a variety of lekanis), and the Therinos vase on p. 354 (not a "jug (chytra)" but a descendant of the old marriage lebes) are not black-figured vases at all: the first is a black-glaze vase of the late fifth century, and the second a Hellenistic vase with decoration in water-colour.

Does my ear deceive me, or do I detect a foreign accent in such passages as (p. 397), "The Dzialynska Collection is actually in Cracow"; or, more remarkable (p. 317), "It is possible, in view of the nature of the vase, that the omision (*sic*) of the *oi* from the signature was intentional, thus affording an interesting example of the Greek obscene humour"?

Nearly all the pieces mentioned are figured, many of them for the first time, and most of these from excellent photographs. The bad habit of removing the background of the photograph often mars the effect, and may lead to such mistakes as the impossible vase-mouth on p. 168. A valuable appendix gives a number of red-figure pictures omitted in the red-figure volumes.

The Epitimos cup (p. 79) is now in Mr. Warren's possession at Lewes, and the Tychios hydria (p. 407) in the Museo Civico at Trieste.

J. D. B.

The Craft of the Athenian Potter: An Investigation of the Technique of Black-figured and Red-figured Athenian Vases. By GISELA M. A. RICHTER. 113 pp. ill. New Haven (Yale University Press). (Humphrey Milford.) 25s.

Miss Richter describes her book as an attempt to revise the current theories of the technique of Athenian pottery in the light of her experience as an apprentice in a modern school of pottery. Thanks to her double training, as an archæologist and as a potter, she is able to speak with real authority, and she gives a clearer and better account of the process by which an Attic vase must have been produced than can be found anywhere else. She disposes smartly of certain errors which appear in many text-books, she makes a number of valuable suggestions, and in several points she is able to correct her predecessor, Prof. Reichhold. The only matter in which we cannot follow Miss Richter is her theory that the vases were originally a deeper red than they are now, and that this original colour is preserved on parts of a few vases like the Exekias cup in Munich and the Munich Euphronios. It is impossible to identify the lustrous fast red of these cups with the lustreless, friable, powdering deposit which lingers under the foot of many vases or in grooves on the body. Excellent, on the other hand, Miss Richter's defence of the single firing, and, against Reichhold's injudicious attack, of vases as articles of everyday use.

The account of the processes is followed by reproductions of such representations as we have of ancient potters at work, and by the passages from ancient literature which deal with potters. We miss the inscriptions dealing with the Potter Kittos, lately published by Preuner, and the passage in Athenæus which shows Lysippus as a designer of vase-shapes. There are some misprints in the Greek, otherwise the book is well printed and well illustrated—not cheap, but well worth the money. It is the sort of book that subsequent writers will pillage freely, sometimes with acknowledgments.

J. D. B.

A Catalogue of the Collection of Arms and Armor presented to the Cleveland Museum of Art by Mr. and Mrs. John Long Severance, 1916-23. By HELEN IVES GILCHRIST. 294 pp. + 51 pl. (Cleveland Museum of Art.) $40.

The collection of arms and armour presented to the Cleveland Museum of Art by Mr. and Mrs. John Long Severance was formed, in large part, from that of Frank Gair Macomber. Although consisting of pieces culled from the more important collections dispersed in Europe during the nineteenth century, it is not comparable either in size or importance with the Duc de Dino, Stuyvesant, or Riggs collections that have already found a home on the other side of the Atlantic. Beyond a half-suit of Splints from the Belleval collection (A 11), a Missaglia *chapel-de-fer* (B 2), a fine Italian cabasset (B 31), and a rare brigandine, "believed to be the only specimen in America" (C 14), there is little of interest in the way of armour, and nothing of importance amongst the miscellaneous items except a Half-Chanfron from the Spitzer collection (J 4) (probably stolen from the Real Armeria of Madrid), and some Saddle-Steels from the Hastings collection

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(J 43) that belong to a harness in the Musée de l'Armée. Mr. Macomber was more successful in collecting those arms " that might either save the life of a prince or change the destiny of a kingdom,"[1] the series of swords ranging from the thirteenth century to the Spanish and Italian rapiers of the seventeenth. The whole forms a nucleus that needs strengthening with some well-chosen pieces of the first rank.

The text, by Helen Ives Gilchrist, is a unique production for a woman, and one which has no parallel in the literature of arms and armour. Miss Gilchrist has done so well that a higher standard is clearly within her reach. She would be well advised to discard some of the terms derived from Meyrick and Laking, and write sight for *ocularium,* gorget for *colletin,* knee-cop for *genouillère,* and splints for *ecrivisse.* Sale-catalogue vagueness and padding are out of place in such a catalogue, e.g., " an ancient arsenal " (p. 41), " statement of the former owner " (p. 77), " From the " [collection of], two, three, and four times repeated on nearly every page. Precise references are lacking throughout, and the reader is left to find for himself Skelton's plate of the Spacinus Shield (Vol. I, Plate LIX, Fig. 2) and led to suppose that it is still in the " Meyrick collection," although it has been a prominent object at Hertford House (No. 673) these fifty years. The armourer's marks are carefully drawn, but more might have been done in the way of attribution, for Nos. 5, 9, 16, and 19 could have been given, with reasonable certainty, to Nuremberg, and No. 32 to Passau. Miss Gilchrist's proof-readers have obviously spared no pains, and it is sad to note a wrong numbering of the first plate (A 1 instead of A 3), and close helmets, correctly described on the plate, called armets in the text (Plate X and B 19 and 24), and both plates and text wrong in other cases (Plate IX and B 9 and 15).

The typography of the Aircraft Printing Company bears comparison with some of the best European work, and the photogravure plates are remarkable for their clearness and soft texture, though they are occasionally overdone in the shadows (Plates XX, XXII-XXVI) and spoilt by the intrusion of vertical lines (Plates I, IV, and V). So handsome a production was worthy of better material. S. J. C.

Hubert und Jan van Eyck. By AUGUST SCHMARZOW. 177 pp. + 32 pl. Leipzig (Karl W. Hiersemann).

Things have now come to such a pass for students of some branches of art history that, between reading all that is printed about their subject and writing their own comments upon such publications, there is little time left to look at the works of art themselves. Within the compass of four weeks I have had to read two heavy works, laborious in argument, dealing with the brothers Van Eyck alone, and assuredly the end is not yet. The art of the two men is threatened with submergence under such a flood of mere words. We are in danger of forgetting that pictures were made to convey æsthetic delight, and to regard them as mere bones to be argumentatively gnawed.

The Van Eyck problem is not very complicated. It is admitted that there were two painters, an elder and a younger. The existing pictures painted by them are known; the only problem is to divide them between the two. Some divide them one way, some another, and volumes are written in support of the various suggested divisions and other volumes to contradict those, and so on, till the pictures are forgotten in the verbal contest.

The present work does not contain much that has not been said before. The writer ascribes to Hubert the original of the *Fountain of Living Water* at Madrid, which he shows reason to think was painted about 1420 in memory of John the Fearless, to be set up in the Chartreuse at Champmol. The reasons that he gives for this dating and ascription seem weighty, and the conclusion that Hubert must have been the painter follows. An influence exerted upon Robert Caupin is deduced from internal evidence and the observation seems worthy of attention. The Ghent altarpiece comes next, and the only question about that is how far it was advanced when Hubert died. Incidentally, an attempt is made to demonstrate that Hubert had seen and been impressed by the sculptures of Claas Sluter, which is not improbable. All other Van Eyck pictures, except the original of the portrait of Jacqueline of Bavaria and the man's portrait at Hermannstadt, are given by Schwarzow to John. He attributes to Hubert the miniature in the Turin Hours depicting the Duke of Bavaria's landing, but does not see that the other landscape miniatures must be by the same hand. He appears to attribute them and the other early groups to John and his pupils when he was in the service of John of Bavaria from 1422 to 1424.

An interesting suggestion is that John spent some time in Genoa in 1427, when he painted the lost triptych described by Facius, and also, perhaps, the little Dresden triptych, the latter for Michele Giustiniani. Throughout the book one meets with other scattered suggestions of value, but the main propositions seem to me unproven and probably incapable of being proved. Some day, I suppose, a general agreement may be reached as to the Van Eyck problem; but it is not yet in sight, and writers

[1] Sir Henry Bessemer, Cutlers' Hall, 1880. (*Laking,* I, p. xli.)

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may for years to come find it amusing to propound yet more theories and to worry one another with yet more infinitesimal discussions.

SIR MARTIN CONWAY.

Monumenta Scenica. Published by the Authorities of the Vienna National Library. 12 sections. Section 1, 16 pp. + 20 pl. (Goldschmidt, 45 Old Bond Street.) £8 8s.

The first portfolio of this work, which is being produced in conjunction with the Gesellschaft zur Herausgabe der Denkmäler des Theaters, deals with the Maschere or costume miniatures, designed both for the stage, for pageants, and for the costume balls that were so prominent a feature in the social life of the late seventeenth century, by Burnacini, painter, architect, and engineer at the court of the Emperor Leopold I of Austria. Burnacini seems to have been the Leon Bakhst of the Baroque period, and one deduces from the wholly admirable reproductions in eight-colour process, selected from some five hundred drawings left by the artist, that the Russian designer owed not a little to his Austrian predecessor. This becomes apparent not alone in comparison of the free, imaginative handling of the themes chosen by the two draughtsmen, but more especially in the manner in which the nude is effectively treated as an integral factor in the decorative whole.

It was largely due to the genius displayed by the Baroque artist in the development of theatrical dècor that this period established itself as the classic age of stage production, just as that of Pericles has come to be regarded as the period of the theatre's architectural glories and the age of Elizabeth as that of the fullest development in the drama itself. Under his influence costumes and accessories became an end in themselves rather than a means towards interpretation of the play; they were established as a medium in the intensification of the requisite atmosphere and were used to increase the scope of the producer. In accordance with the method originated by Vecellio, the friend and relative of Titian, the designs are based on the actual national costumes worn at the time in different localities; the drawings are then worked up and elaborated on lines suggested by the artist's innate love of magnificent and exotic effects. Thus we find Baroque details superimposed on costumes of various countries and periods, yet without incongruity, since the whole belongs not to an actual world, but to one of imagination, fantasy, and poetic licence. While serving specific theatrical ends, definite artistic laws are observed in every case.

Further portfolios will deal with designs for stage architecture by artists from the sixteenth to the nineteenth century, pageants (including State funerals), fifteenth-century Passion plays, Dutch festivals as exemplified in drawings by Jan Brueghel, Sebastian Frank, and other artists, and other interesting phases of stage-craft. To all interested in the present-day renascence of theatrical production this splendid publication should prove of supreme value.

L. G.-S.

L'Abbe Luigi Strozzi. Par JEAN ALAZARD. 165 + 5 pp. Paris (Champion). 18 frs.

This is one of the publications of the Institut Français of Florence, an institution under the University of Grenoble, and is intended by its author, who is " maître des conférences " in the University of Algiers, to be a contribution to the artistic relations between France and Italy in the seventeenth century. Luigi Strozzi was a Florentine ecclesiastic, who at the age of twenty-two was nominated French representative at the Court of the Medici in succession to his uncle, the Canon Nicholas Strozzi. He is described by M. Alazard as the " correspondant artisque " of Mazarin, Colbert, Louvois, and La Teulière; and, in fact, this volume contains 147 letters relating to commissions for the purchase of what in broad terms may be described as objects of art, most of them being articles of furniture for the royal palaces—the only orders in relation to painting and sculpture were for copies and casts, as for good originals they would not pay the price. Some of the letters relate to similar orders sent to the French Resident in Rome; others are instructions to procure alabaster; others for instructors in the Florentine art of working *pietre dure*; others, again, are instructions to procure from Venice artisans to teach the arts of lace and mirror making—the last proving an impossibility on account of the rigour of the law in regard to the glass-workers of Murano. It is an interesting collection, and M. Alazard's scholarly introduction makes it more so. E. B.

The Nature, Practice, and History of Art. By H. VAN BUREN MAGONIGLE. 319 + xx pp. fully illustrated. (Scribner.) 10s. 6d.

Mr. Magonigle divides his book into two parts. In the first he deals with the qualities common to all forms of art; with the artist himself, his means of expression in architecture, sculpture, and painting; the technique of those three arts and of other, minor, vehicles of expression: and in the second he sets out a summary of the history of art throughout the ages. It is an ambitious scheme, and one more than difficult of realization within the limits of the given space, and it is not easy to suggest the class of readers Mr. Magonigle had in his mind. The reproductions are numerous, thoughtfully chosen, and well done. E. B.

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for Connoisseurs

Illustrated & Published Monthly

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Self-Portrait of the Artist sketching, here identified as by Rembrandt. Canvas, 74 cm. by 61 cm. (Mr. A. F. Reyre)

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AN UNPUBLISHED REMBRANDT SELF PORTRAIT

BY R. R. TATLOCK

THE ceaseless stream of contradictory literature about Rembrandt, some the work of those Dutch and German scholars who are in close touch with the art market, and some the production of speculative thinkers in America, France and England, is occasionally interrupted by the appearance of a picture bearing upon it evidences of authorship so clear that all concerned in these difficult questions of attributions are satisfied. Such a picture is the self portrait reproduced on our Frontispiece.

It first came to my notice some months ago when the owner, Mr. A. F. Reyre invited me to inspect it. Its condition was then different, and I was particularly struck by the fact that nearly the whole of the upper two-thirds of the face was to all appearance unpleasantly painted in heavy, soft, indeterminate brushwork, whereas the mouth, chin, hand and book were handled, as they now appear, with that breadth and sharpness, with that effect of decisiveness and of completion that strongly recalled the authentic work of Rembrandt. The expression of the mouth bore especially strong witness to authenticity, and brought to mind that remarkable late self portrait seen in London some three years ago and now in the National Gallery, Edinburgh.

The question raised at the time was whether the close resemblance of the portrait to the one in Dresden [PLATE B] did not justify an attribution to the master. To me this question did not seem relevant, because I did not really believe the Dresden portrait to be by Rembrandt at all. In the end I had to confess myself baffled. The picture seemed " right " in some parts and " wrong " in others. I could but advise the owner to take the opinion of the best cleaner he could find, with the object of discovering whether or not the dull surface of the upper part of the face was of later date than the rest. Before taking any further step the owner very wisely consulted Dr. C. Hofstede de Groot who, while reserving his opinion, advised cleaning. Mr. Reyre, thus encouraged, proceeded to work, with the result that he discovered much of the original paint on the face to have been clogged with a quantity of superficial material the origin and the physical and chemical properties of which I shall not venture to describe.

When the cleaning was complete the picture looked very much better and became a serious candidate for a place in the list of Rembrandt's works. Indeed, it seemed fairly clear that no one else could have painted it. However, the work of investigation, it was decided, had better be done thoroughly. Therefore the picture was sent to Dresden where it was compared, by Dr. Posse and his assistants and by Dr. de Groot, with the Dresden work. These experts unanimously agreed that it was by Rembrandt and that it was superior to the Dresden version; and this was corroborated by Dr. Wilhelm von Bode to whom Mr. Reyre's picture was next sent. The question must of course have arisen in Dresden whether the gallery portrait was also by Rembrandt, but no very definite statement on that point was, as far as I am aware, committed to writing; perhaps this was because it was not necessary. What is puzzling to non-specialists in this highly technical branch of the study of Dutch seventeenth-century art is the reasons for experts ever having thought of attributing (I use the word in its proper sense, not in that invented for it by the art market) such a work to Rembrandt. A single glance on the part of the comparatively uninformed, at a quite ordinary reproduction is sufficiently convincing; and yet we find such a reproduction gravely included in such standard books as the " Rembrandt " in the *Klassiker der Kunst* series. Not every alleged Rembrandt can be thus " turned down " on the strength of a general impression, but this one can, not because of any argument based on the number of buttons on the sitter's jacket or the symptoms of a gumboil on his sleepy, sulky cheek, but because the drawing is entirely lacking in vivacity, because the features are inexpressive psychologically and otherwise meaningless, because the hands are modelled in the silly, super-refined manner of the uninspired journeyman. The design of course is good, for the simple reason that it was lifted just as it stood from the rediscovered original. Dr. Posse pointed out, however, that the Dresden picture was once, like the original, oval, and he believes that the corners were added probably in the eighteenth century.

The new picture is certainly one of the greatest of Rembrandt's self-portraits and it is satisfactory to record that it is in excellent condition. The Dresden version is supposed to have been painted in 1657, but judging from the manner and from the sitter's age in the new portrait, the date 1654 or 5, may be considered nearer the mark.

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TWO PAINTINGS BY RUBENS
BY AUGUST L. MAYER

A FEW years ago I had the opportunity of publishing in the *Zeitschrift für bildende Kunst* an older photograph of the original Rubens sketch for the large picture, *The Reconciliation of the Romans and Sabines,* in the Alte Pinakothek, Munich.[1] In that article I proved not only by means of the original sketch, which was formerly in the Ashburnham Collection, but also with the aid of the engraving made by Sinzenich in 1794, that the Munich picture, which in 1794 was still in the Mannheim Gallery, had undergone very considerable enlargements at the top and at both sides after the transference of the picture to Munich. Meantime the original sketch reappeared in the London market, and I had the opportunity to study and to enjoy this painting at Mr. Frank T. Sabin's after it had been cleaned. It is no exaggeration to say that this sketch is not only one of the largest but in quality one of the most important and beautiful sketches which Rubens ever painted. The freedom of the brushwork, the liquid manner of painting, as in a water-colour, the special ability to draw and to paint with the brush at the same time, the Venetian brilliancy of colouring, all this suggests Giambattista Tiepolo. The photograph here reproduced [PLATE II] gives the complete picture for the first time. Previous photographs fail to show a few but important centimetres of painting on each side.

I also reproduce a very curious fragment, now in a private collection in Rome [PLATE I], which I regard as an early work by Rubens. It is painted on oak panel, and shows a young bearded man (whose face slightly recalls that of Rubens himself) and an elderly woman, similar to a Sybil. It is true that the costume of the man is rather old-fashioned for the early seventeenth century, but this we find more than once in pictures by Rubens. The freedom of the brushwork, the special manner in which the beard and the ear of the man are treated, the energetic treatment of the hand, the masculine and highly personal character of this painting, seem to me to exclude artists like Martin de Vos. The painter of this panel belongs also to a much younger generation than Antonio Mor. I believe this picture to have been painted about 1604-07, more or less by Rubens. The manner of emphasizing the plastic body of the man by a light, clear outline of the silhouette of his body is also very characteristic. And I believe we can recognize the type of the woman in more than one of the later compositions of the great Flemish master.

[1] *Zeitschrift für bildende Kunst,* Vol. 33 (1922), p. 118.

LEONARDO DA VINCI'S NOTEBOOKS
BY EDWARD McCURDY

THE author of an important new study[1] of Leonardo's manuscripts may be said to have an hereditary interest in the theme, being a grandson of that Professor G. L. Calvi, whose critical edition of documents relating to Leonardo's life in Milan, published in 1869, has still a value for the student. He has edited Leonardo's *Treatise on the Nature of Water,* now in the possession of the Earl of Leicester at Holkham Hall, and his wide and critical knowledge on all matters connected with Leonardo's biography has frequently been shown in the pages of the Archivio Storico Lombardo.

In the present work, which appears under the auspices of the Istituto Vinciano in Rome, he has attempted as it were to annotate the manuscripts, considering them primarily as potential sources of historical and biographical knowledge. In order to do this on the surest possible foundations, he has subjected their chronology to a very careful examination, based primarily on a comparative study of the script. The larger manuscripts are made up of pages which have been separated and collected haphazard so that portions of the same manuscript sometimes date from very different periods, and this fact renders Dr. Calvi's method fruitful in results.

The manuscripts are, as it were, a mirror of the mind of Leonardo, and as in the words of one of his earliest biographers, " his mind was ever devising new things," the records of its activity must needs be discursive. So also with the work of the commentator: he must follow his text from the discussion of the principle of a diving bell to a classical quotation previously unidentified, from a page of domestic accounts or an inventory of artistic effects to the leverage of a bell into position in a campanile or a topographical chart for a scheme of irrigation: and throughout Dr. Calvi's comments have that freshness and individuality which comes from a close study of the script, reinforced by an

[1] *I Manoscritti di Leonardo da Vinci—dal punto di vista cronologico storico e biografico.* By Gerolamo Calvi. 323 pp. with 60 ills. Bologna (Zanichelli). 36 lire.

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Portrait. School of Rembrandt. Panel. (Gemäldegalerie, Dresden)

Plate II. An Unpublished Rembrandt Self-Portrait

Portrait of a Man and Woman. Fragment of a larger work, here attributed to Rubens. Panel. (Private Collection, Rome)

Plate I. Two Paintings by Rubens.

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The Reconciliation of the Romans and Sabines, here identified as by Rubens. Canvas, 1.19 m. by 1.55 m. (Mr. Frank T. Sabin)

Plate II. Two Paintings by Rubens.

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intimate knowledge of the political and social life of Milan during the Sforza period.

His detailed study of the earliest dated script lends cogency to his contention that the pages of the MS. on which Dr. Richter based his theory of Leonardo having been for a time in Armenia as an engineer in the service of the Sultan, do not possess the characteristics of the early script, or of such date as could conceivably be assigned to the journey, but were written at a period when the frequency of time references argues Leonardo's presence in Italy. The fact of one of the Armenian passages containing a reference to a prophet causes him to suggest that these may be connected with the section of Leonardo's writings known as " prophecies," to which they may have been intended as an introduction.

In like manner the fact of the script being of the earliest period enables him to show that already in the first period of his life in Florence Leonardo was occupied with the problem of flight. By 1488, as MS. B shows, he was studying the structure of wings and comparing the mode of flight of different creatures, and was also constructing an apparatus which was for use above a lake with a large bladder or balloon attached to prevent the risk of drowning. There are also details of preparation for two actual attempts, one in the Corte Vecchia at Milan, where he worked on the model of the horse, the other in 1505, at Monte Ceceri, near Florence. On the page of manuscript on which are the notes for the Milan attempt, there is an outline map of a large part of Europe, forming, perhaps, as Dr. Calvi finely says, " nel sogno della conquista dell'aria l'immenso campo aperto al mirabile volatore."

The references to Leonardo's artistic work in the book are comparatively infrequent, as indeed they are in the manuscripts, but the few new deductions which he makes are well worthy of consideration. The first concerns the *Virgin of the Rocks*. Without wishing to attach undue importance to the point in connexion with the *vexata quaestio* of the two pictures, he reveals as an interesting fact not previously noticed, that on folio 21 recto of the fifth volume of the Quaderni d'Anatomia of the Windsor MSS., published at Christiania, there is a sketch for the right arm of the *Virgin of the Rocks,* and that the position of the hand corresponds somewhat more closely to that of the London picture (where the middle finger is in part visible) than it does to the Paris picture. The direct connexion of each picture with the mind of Leonardo is shown by the existence of studies used for each, the Turin angel and the Louvre drawing of St. John being connected with the Paris picture just as clearly as is the Windsor red chalk drawing of the Infant Christ with the London picture. Dr. Calvi's interesting discovery adds one more to this list.

One of the many illustrations of the book is a reproduction of a page of MS. I folio 107 [59] r, from which Dr. Emil Möller, in a recent article in the *Repertorium für Kunstwissenschaft,* deduced particulars of a commission for an altarpiece with *Madonna and Saints,* undertaken by Leonardo in 1497, for the church of S. Francesco in Brescia. It contains a plan for the picture, together with the names and emblems of the saints who were to be introduced, but the fact that Dr. Richter misread the names of the two patron saints of Brescia, Giovita and Faustino, prevented the circumstances of the commission from being discerned. Möller conjectures that the commission was awarded to Leonardo by Sanson, the general of the Franciscan Order, who visited Milan in 1497, but as Calvi suggests, Leonardo may have had an even closer connexion with Brescia in that year. It was in 1497 that Giorgio Cornaro, the brother of the exiled Queen of Cyprus, held the office of Podestà of Brescia, and there in August, 1497, Caterina Cornaro came from Asolo to visit him with a great retinue, according to the chroniclers, and there she remained for three months, during which time there was a succession of festas, pageants and tournaments. At one of these, according to the testimony of the Brescian historian Caprioli, there was present the famous captain Galeazzo di Sanseverino, who was a patron of Leonardo, at whose house Leonardo stayed in January, 1491, to devise costumes for a tournament, and whose many horses, as notes in the MSS. show, he frequently used as models in his studies for the Sforza statue. There is nothing at all improbable in Dr. Calvi's suggestion that Leonardo may have accompanied Galeazzo to Brescia in 1497, and there received the commission. Whether he ever proceeded with it is not known. It is not possible to connect any of the existing studies with the plan of the altarpiece.

Among other references to pictures may be mentioned a little known sketch of one of the combatants on the right in the Standard group of the Anghiari Cartoon, reproduced from MS. K, which has all the unerring swiftness of Leonardo's creative thought, and also the interesting suggestion which the study of the drawings must confirm that for the Anghiari Cartoon Leonardo may have made some use of studies made originally in preparation for the Sforza statue.

The early biographies of the Italian artists, after passing through a period of comparative obloquy, due no doubt in part to the multiplication of patter about Vasari's inaccuracies, are now becoming more justly appraised. So of the

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Anonimo Gaddiano Calvi remarks that he is daily coming to be held in higher esteem as a source of trustworthy information about the life of Leonardo. The manuscripts contain a considerable amount of evidence of this. In a list of artistic studies made at the commencement of Leonardo's stay in Milan (C.A. 324 r.) the line " testa ritratta d'Attalante che alzava il volto," refers as Calvi says to a sketch made by Leonardo of Atalante Migliorotti, whom the Anonimo mentions to have been his companion on his having been sent by Lorenzo de' Medici to take a lyre as a present to Ludovic Sforza, Migliorotti being unique as a performer on the instrument. We know from the Milanese chronicler Calmeta, that the art of music was specially cultivated at the Milanese Court and therefore the lyre would be an appropriate present. That the Medici were concerned with the rise of Leonardo's fortunes which occurred very soon after his arrival in Milan, is to be inferred from his statement in the Codex Atlanticus " Li medici mi creorono e disstrussono?" This sentence is typical of the many conundrums to be found in the manuscripts. A not unnatural interpretation was to connect it with the charlatans of the medical profession, whom in MS. H he refers to as the destroyers of life, " destruttori di vite." But Calvi gives the words a far more pointed meaning by assuming that, written as they were in the last years of his life, they refer to his treatment by the Medici; to the help given to him by Lorenzo de' Medici in sending him on an embassy to Ludovic Sforza, thus corroborating the statement of the Anonimo Gaddiano, and then to the destruction of his hopes of employment from the Medici when he went to Rome, owing to the sudden death of Giuliano de Medici in 1516, and the refusal of Leo X—the Medici Pope—to give Leonardo any commission worthy of his powers.

The statement of the Anonimo Gaddiano as to Leonardo having visited France soon after his service with Cæsar Borgia and before his return to Milan under French occupation, does not, however, find support with Dr. Calvi. As regards the note in MS. K, " The garden of Blois," followed by details of " The conduit of Blois made in France by Fra Giocondo," which led Amoretti to assume that Leonardo visited France in 1506 with Louis XII, he inclines to the belief that Leonardo acquired the necessary knowledge of Fra Giocondo's work from conversation when he was in the service of de Chaumont, the French governor of Milan. This seems quite probable, but the fact remains that the Anonimo's statements are usually trustworthy.

REMAINS OF A T'ANG PAINTING DISCOVERED BY SIR AUREL STEIN

DESCRIBED BY LAURENCE BINYON

THE fragments of the interesting Chinese painting on silk reproduced in the accompanying plates were recovered by me in January, 1915, from one of the numerous tombs, all dating from T'ang times, which in the course of my third Central Asian expedition I explored in the vicinity of Kara-Khōja, the old capital of the Turfān district, in the north-eastern portion of Chinese Turkestan. At a distance of about three miles to the north-west of that large village an extensive cemetery spreads over the utterly bare gravel glacis descending from the foothills of the T'ien-shan and approaches on the south the fields and houses of Astāna. The tombs, ranged in scattered groups, are cut into the hard alluvial clay which underlies the gravel surface. The tomb chambers, of varying size and plan, lie at a depth of 12 ft. to 16 ft. below the level of the ground, and were approached by narrow trenches, filled in again after the dead were deposited.

The extreme aridity of the climate has assured the remarkable state of preservation of the buried materials. This accounts for the great variety and interest of the antiquities recovered, which include many fine specimens of silk textiles, sculptures in stucco and wood, models of furniture, etc. On the other hand, the situation of the tombs close to inhabited ground, and the comparative ease with which access to them could be gained by reopening the approach trenches, clearly marked on the surface, have for a long time past exposed the burials to the ravages of treasure-seekers. Thus many of the tombs are known to have been searched for valuables by local Muhammadans during the troubled times following the great Tungan rebellion in the sixties of the last century. Plundering is likely to have taken place on similar occasions before, and was certainly resumed during recent years since the downfall of the Manchu dynasty. These remarks will explain the damaged condition in which I found most of the burial deposits, including the interesting relics of Chinese pictorial art that concern us here.

Chinese funeral inscriptions on hard bricks were found on clearing the approaches to a considerable proportion of the tombs examined.

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Plate I. Fragments of Painting on silk. Chinese, early 8th century.

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Their dates range from A.D. 571 to A.D. 700. Together with the dates of miscellaneous Chinese papers found in certain tombs, they conclusively prove that the burials belong to the period which followed the re-establishment of Chinese rule in Turfān, A.D. 640, under the T'ang Emperor T'ai Tsung and to that immediately following. The inscriptions and documents found, together with the burial customs observed and the great majority of the sepulchral deposits, leave no doubt as to the persons buried here having been Chinese in their civilization, if not also of Chinese origin. Yet the influence exercised by Western Asiatic culture is also recognizable among the "finds," e.g., in numerous remains of fine figured silks in an unmistakably "Sassanian" style.

The fragments of the silk painting here partially illustrated were recovered from the tomb marked Ast. iii. 4. Its elaborate ground plan suggests that it had been tenanted by a person of some consequence. The numerous stucco figures of men and animals as well as other deposits, meant to provide for the deceased's needs in another world, agreed with this. Most of them had been broken by those who had plundered the tomb and dragged the mummified body from its original resting-place. Fine drift sand had subsequently filled up the approach and penetrated the interior of the tomb. In the sand which had accumulated on the floor were found various stucco figures, pieces of painted wood belonging to architectural models, miniature articles of furniture, pieces of ornamental pastry, etc.

The very brittle fragments of a picture on silk were recovered while clearing the sand from the floor of the principal chamber of the tomb. They manifestly belonged to a Makimono-like scroll which had been badly handled and broken to pieces when the tomb was plundered. What position the painting had originally occupied it was impossible to determine. But the numerous crumpled papers with Chinese writing, mostly torn-up pieces of letters and official records, but some also complete, can, in view of similar finds elsewhere, be safely assumed to have been used to prop up and secure the body as it lay in the coffin. They had been thrown out when the body was dragged off for closer search near the entrance. The coffin itself was broken up and its timber removed, this being an article duly valued in Turfān, where tree-growth is very scarce.

The funeral inscription could no longer be found, a circumstance probably accounted for by the fact that such slabs of hard brick are nowadays prized locally as flooring material. It is hence particularly fortunate that a number of dated documents among those "waste papers" enable us approximately to fix the time of this burial. According to the information with which Dr. Lionel Giles, of the Department of Oriental Books and MSS., British Museum, has very kindly furnished me, five among the exactly dated papers belong to the first year of *Shên-lung*, corresponding to A.D. 705, while Chinese dates corresponding to A.D. 690, 693, and 709 appear on three others. From these records it may be safely concluded that the burial, in all probability, took place during the first quarter of the eighth century.

The special interest of the fragmentary silk painting for the student of Chinese art is explained below by Mr. Binyon's expert pen. Hence it only remains for me briefly to note a few antiquarian points which have a bearing on the dating of the picture. The musical instrument played by a girl in the fragment on the right of PLATE II agrees closely in shape with the *genkan* which in the *Shōsōin Catalogue* (I, Plates 41 and 57) is reproduced from the great collection deposited by the Empress Kōken in A.D. 748. Similarly, the decorated wooden pedestal or stand, with carved arches below the top, of which a piece appears at the bottom of the panel seen on the left in the diagram, Fig. 1, has its counterpart among the objects illustrated in the *Shōsōin Catalogue* (see III, Plate 147). The same ornamentation is found also in some wooden models of such stands recovered from the tomb Ast. iii. 4. This supports the belief that the painting is a work of the period from which the burial dates.

Finally, attention may be drawn to the distinct resemblance between the head-dress worn by the principal ladies in PLATES I and II, and to the elaborate coiffure of the lady representing the soul guided by Avalokitesvara in the fine silk painting from the Thousand Buddhas, Ch. lvii. 002, reproduced in *Serindia*, iv, Plate LXXI.

AUREL STEIN.

The extreme rarity of early Chinese paintings, especially of non-Buddhist paintings, and the still greater rarity of works that can be dated with any certainty, make Sir Aurel Stein's discovery of these T'ang fragments of extraordinary interest. It is most tantalizing to have only these scattered pieces, but what remains, as can be seen from the reproductions [PLATES I and II] has been preserved with astonishing freshness.[1] Two pictorial relics of similar

[1] The four-colour blocks from which these plates are printed have been engraved by Messrs. Henry Stone & Son, Banbury, for use among the illustrations of *Innermost Asia*, the detailed report of my third Central-Asian expedition, prepared by me under the orders of the Government of India and now in course of publication by the Clarendon Press, Oxford. Our grateful acknowledgment is due to the High Commissioner for India for kindly permitting the reproduction of these plates in connexion with the present paper.

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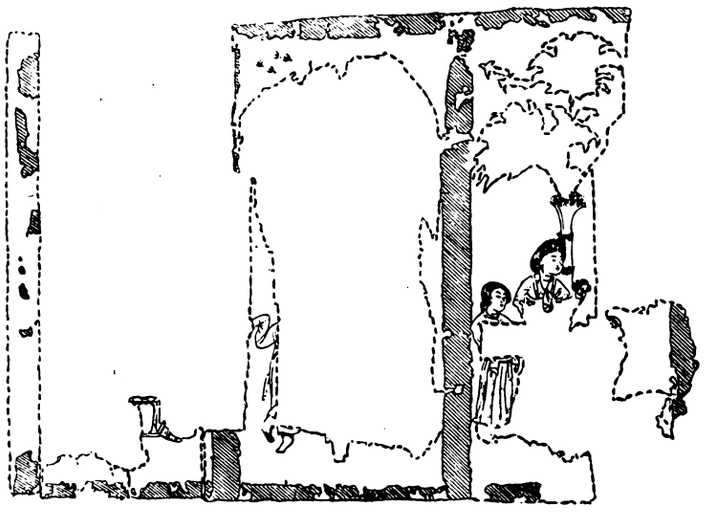
character were found in the same locality by Count Otani, and published by him in *Sai-iki Kōko Zufu* (1915), with Japanese text by Prof. Sawamura; but here we have to deal with the remains of a painting of much more elaborate design.

The fragments have been laid down on silk of a neutral tint; they were in a highly brittle state. But it should be explained at the outset that the fragments on PLATE II have not been, as yet, arranged with any attempt at a conjectural reconstruction of the composition: they have merely been brought together thus for convenience of photography. The general scheme of the painting seems clear. It was a frieze-like composition, whether meant to be rolled or not, divided into compartments by strips of thin brown brocade pasted on to the silk, and framed at top and bottom by a narrow border of the same material. One of the upright strips has been preserved entire, so that we know the height of the picture to have been about 21 in.; we can also tell that the width of one compartment, and possibly of all, was about 8½ in. In each division was a group of figures standing under a tree. Some of these were ladies with attendant pages, others were dancers and musicians. PLATE I gives a hint of the grouping, and the above figure shows the proportions of the complete panel, though it must be said that the upper part of the tree may possibly not belong to the palm-like stem below, but to a similar tree in another panel. The more the fragments are studied, the more one is driven to the conclusion that the painting was of considerable extent, and that pieces which at first sight seemed to belong to the same group are not really connected. For instance, it was tempting to find a place for the scarlet skirt on PLATE II in the group under the palm, but, for one thing, the edge of skirt showing in that group has a pattern of three white spots, not four. Such a pattern occurs on the red sleeve of the page at the right-hand side of PLATE II; but he stands under a spray of fruit blossom, and must belong to a different panel. Similar dresses, it is obvious, were repeated in the different groups.



Of the three fragments of green foliage, two appear to belong to the same tree; the third is different, perhaps mulberry.[2] This presumes two panels; the palm gives a third, and there was at least one panel, if not more, with a blossoming fruit-tree (peach or almond?). The bamboo-like stem behind the head of the lady in the centre of PLATE II suggests a fifth panel. The whole would seem to have pictured a musical festival in honour of spring.

To any student of Asiatic painting these fragments will at once bring to mind some of the most ancient relics of Japanese pictorial art. The lady and page under the palm recall by their grouping, attitude, and expression the famous portrait of Prince Shōtoku and his two sons, in the collection of the Imperial Household, which has been often reproduced (e.g., in *The Kokka,* No. 147; Fenollosa, *Epochs, etc.,* Vol. I, p. 52). It is true that that portrait piece is more archaic in style, yet in certain details of the page's dress there is a close similarity to details in the dress of the two Japanese princes: the manner of shading the folds, the drawing of the collar of the dress, and (most striking of all) the ornamentation by little spots arranged in a lozenge pattern. We find this same pattern occurring also in the small picture of Sri Devi in Yakushiji Temple, and the face of the goddess is of the same mild and full type as that of the Astāna ladies; it is still more like the lady's head on a fragment found and published by Count Otani.

But there is another early Japanese painting which offers a still more remarkable parallel. In the Shōsōin at Nara is preserved a screen of six panels, on each of which is painted a beautiful woman standing or sitting under a tree (two panels are reproduced in *The Kokka,* No. 226, and one in the *Shōsōin Catalogue,* Pl. 111). The hair and dresses were originally covered with birds' feathers, now almost entirely worn away. Here we have just the same conception of a picture as in the Astāna fragments. One of the Otani paintings, found at Kara-Khōja, is a sketch of a lady and page under a tree; and the single tree, symbolizing a landscape back-

[2] We owe the suggested identifications of leaves and blossom to Dr. A. B. Rendle, Keeper of the Department of Botany in the British Museum.

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Plate II. Fragments of Painting on silk. Chinese, early 8th century.

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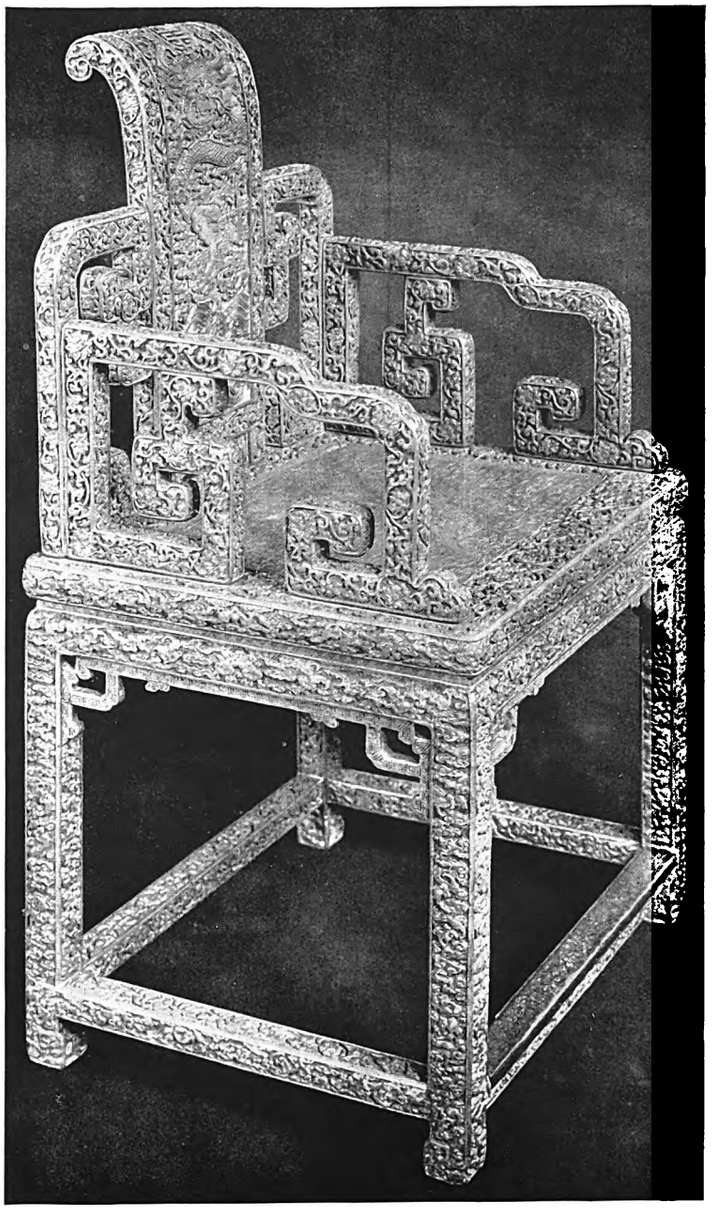
A—Three-fold Imperial screen, in carved red and brown lacquer, with hard wood stand and frame. Ch'ien Lung period.



B—Chair of State. Carved red lacquer with bronze-covered and incised foot-rail. Ch'ien Lung period. (Messrs. Spink and Son, Ltd.)

Plate I. An Exhibition of Chinese Lacquer.

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ground, is combined with an animal or birds instead of a human being in another screen preserved in the Shōsōin (*Catalogue,* Plates 118-120). But not only is the plan the same: the type of woman shows the same ideal of beauty—the T'ang ideal of full, rounded cheeks, small mouth with full, red lips, and rather massive figure—portrayed with the same conventions, such as the two or three lines indicating the curves of the throat; and there is a remarkable similarity in the heavily heaped-up coiffure, with a big knot in front over the forehead. In both pictures we notice the same fashion of painting spots of colour on forehead and cheek. The Japanese painting was no doubt closely modelled on a T'ang prototype, even more closely, perhaps, than has hitherto been supposed. How interesting to find, far away on the other side of China, this confirming evidence! In the secular painting of this period, we infer, there was a common ideal of style which pervaded China from east to west and imposed itself even outside the empire, and in the Astāna fragments we have a genuine echo of the central school of Chinese painting as it was in the early eighth century.

Sir Aurel Stein has told us that the tomb in which the fragments were found dates from some time in the first quarter of the eighth century. Now of the Japanese paintings cited above, the portrait of Shōtoku is now thought to be a copy made in Tempyō era after an earlier painting, while the *Beauties under the Trees* must date before 748, when the treasures in the Shōsōin were dedicated, and the *Sri Devi* is thought to be a little later. One of the two paintings found by Count Otani bears an actual date, corresponding to A.D. 716. Between these two little groups of paintings, those in Japan and those found at Turfān, lies the art of the earlier T'ang court painters, which these relics alone allow us in some sort to reconstruct in imagination.

LAURENCE BINYON.

AN EXHIBITION OF CHINESE LACQUER

BY EDWARD F. STRANGE

EXHIBITIONS of Chinese lacquer do not often occur—indeed, one does not remember one of particular importance, though occasional examples have appeared at the Burlington Fine Arts Club, which does so much to provide opportunities to students of the Arts. The Victoria and Albert Museum, thanks to the generosity of a few friends and most valuable sympathy and encouragement from very high quarters, now has a good collection, which only needs a few examples of unrepresented types of outstanding importance to give it a position which is hardly likely to be rivalled elsewhere. The collection brought together by Messrs. Spink and Sons, and exhibited at 7 King Street, St. James's, contains certain objects which would go far to meet these requirements; and I have no hesitation in commending the occasion to possible benefactors. Out of its very limited funds, the Museum has not, in recent years, hesitated to spend what it could spare in this direction. But one recognizes that there are more urgent claims—notably in regard to English eighteenth-century furniture—and one must needs look to friends for future assistance to any substantial extent. To take a particular case, the Museum possesses perhaps the finest example of Chinese furniture in carved red lacquer outside the country of its origin (where one other is believed still to remain), the throne of the Emperor Ch'ien Lung, which was given a few years ago by Mr. George Swift. A throne of this kind was placed in front of a three- or five-leaved screen, and on either side of it stood a stand for an incense-burner or symbolical decoration of other sorts. Such a group is illustrated in a small photograph of the late Dowager Empress of China, illustrating a paper read before the Japan Society by Sir Claude MacDonald, on the defence of the Legation during the Boxer Rising. Similar evidence is given in the photographs taken by the Japanese on the entry of the Allied Forces into the Forbidden City. The throne is already at South Kensington. In Messrs. Spink's exhibition is an appropriate and extraordinarily interesting screen [PLATE I, A] and a pair of stands to complete the group. So rare an opportunity deserves a special effort; and I may perhaps venture to congratulate myself on being so far freed from the restraints of official life as, without compunction, to feel justified in making a whole-hearted appeal for funds to secure so desirable an end. The screen in question came from the Summer Palace at Peking. It is three-fold, with very finely carved stand and cresting in hard wood. Otherwise the ornament of the front consists solely of inscriptions, in characters of two degrees of importance—a brilliant example of the decorative value of fine lettering unaided by extraneous ornament of the slightest kind. The characters are in carved red lacquer, severely formal in style, but with exquisite, minute decoration on their surfaces. The ground is of brown lacquer, with a diaper of conventional flowers alternating with svastika. The back of the

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screen merits attention, for it provides an almost dramatic contrast. Here we find a bold pattern of bats and clouds in flat gold on black. The stands for incense-burners (48) [PLATE II, C] are of unusual and attractive form. They are five-lobed, each wing being supported by a boldly shaped foot terminating upwards in a finely modelled phœnix (*feng*) head, the emblem especially appropriate to an empress. These rise from and support double bases and tables, the upper surfaces of the latter being decorated with an unusual form of svastika diaper in olive-green on red flat lacquer of fine quality. Before leaving this group, one cannot refrain from returning again for a moment to the screen, in order to draw attention to the charming circumstances of its origin, as set forth in Mr. Arthur Waley's translation in the catalogue. The inscription records poems made by the Emperor (Ch'ien Lung) in honour of two centenarians, Ku Ch'as-chio and Chang Tzü-hui, in whose houses five generations dwelt together. The virtues of these worthy citizens are glorified by the Emperor in terms too apposite to be disregarded—even by one who has been turned loose into a cold world, by the State, in what the Chinese would consider the flower of his youth:

> "By abstemious eating and well-mixed drinking the life of each has been multiplied by three;
> The husband ploughing, the wife weaving, the whole household has prospered.
> In the new Spring may they often sing stanzas of plenty and joy;
> May they pray for what may be given them and what they have fulfilled and their record not broken."

The table-tops of the stands referred to above afforded a good example of that flat lacquer applied to furniture which the European lacquerers have vainly tried to imitate. One may find it on a larger scale in the great Chair of State and in the seat of the Carved Lacquer Throne at South Kensington. The smaller Chairs of State (59-61) shown in Messrs. Spink's exhibition [PLATE I, B] have back panels, scrolled, and each carved with a finely designed sea-dragon rising from the waves and clasping the "Longevity" character. On the reverse, as well as on the seat, another variety of technique appears; for here the decoration is incised in bold, clearly-cut lines, in a style much more vigorous and more decorative than anything one remembers in the *chinkinbori* of Japanese lacquer. But, apart from this group, the most outstanding specimen of Imperial furniture in carved lacquer now shown is the superb table (18) [PLATE II, E] from the Summer Palace, which we attribute, without reserve, to the later Ming period. The decoration of the top, an Imperial dragon ascendant on the right of a sacred Lotus of Indo-Buddhistic character, balanced by a seven-tailed phœnix swooping downwards, has a force and vigour of design that is rarely seen in later Chinese art. This central panel is enclosed within a border having, alternately, four-clawed dragons and five-tailed phœnixes; and, on the authority of the late Dr. Bushell, one would interpret the symbolism as referring to an Imperial marriage ceremony. Work of this kind would have been made under the direct patronage of the Emperors. It is known that a factory for carved lacquer was established in Peking during the reign of Yung Lo (1403-1424), and the Exhibition includes two pieces with the date-mark of that reign (1, 2), as well as a good "Table Screen" (4) from the Summer Palace, with the mark of Hsüan Tê (1426-1435) representing a personage in a garden pavilion receiving guests. K'ang Hsi, among the numerous art workshops established by him in connexion with the palace, included one for lacquer ware; and this seems to have been much extended and largely used by Ch'ien Lung, who is related to have been particularly partial to the use of red lacquer for furniture and other purposes. Under the latter, the technique of the art probably reached its point of highest perfection; but design was much more formal and stereotyped than in earlier times. We have found therein, for example, nothing of its kind that can compare for freedom and charm of pattern with the ornament of the "Square Table" (80), K'ang Hsi period—an interlacing all-over pattern of squirrels and grape-vines, executed, not with the clean-cut carving of other examples, but with softened lines and contours, as in finely modelled European ornament in low relief. Lacquer was, rarely, applied on a base of material other than wood. One finds *lac burgautée*, for instance, on pewter and, as in specimens at South Kensington, on porcelain. A very unusual example of the use of the latter is in the British Museum, and was described by Mr. R. L. Hobson in our columns some little time ago. In the Exhibition is another example of different type, for it is of deeply carved red lacquer on white porcelain, of which the foot and, apparently, the interior are glazed. It represents Tamo (the Japanese Daruma) interviewing a sage; and the design also includes two "Eulogies of the Lohan, composed by the Emperor," of which Mr. Waley has furnished a translation. This specimen has none of the defects which appear in some cases of the application of lacquer to porcelain; and the carving holds its own well with other examples of Ch'ien Lung work, carried out in the usual manner. The lacquer seems to have been applied directly on to the porcelain base; or, at all events, without the usual priming of cloth, silk or paper. The unglazed body would first have been brought to a fine surface with a composi-

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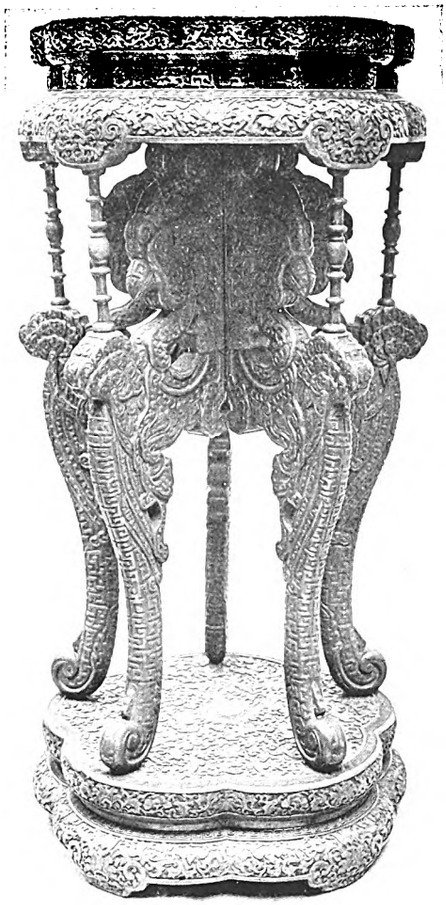

C—Stand for incense burner. Carved red and green on buff lacquer. K'ang Hsi period.

D—Vase with ornament derived from ancient bronzes. Carved red and green on buff lacquer. K'ang Hsi period.

E—Table, carved red lacquer, with emblems of an imperial marriage ceremony. Ming period. (Messrs. Spink and Son, Ltd.)

Plate II. An Exhibition of Chinese Lacquer.

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A—Madonna and Child with four Angels. School of Filippo Lippi. Panel. (Louvre)

B—Madonna adoring the Child. School of Filippo Lippi. Panel, 52 cm. by 69.5 cm. (Herr von Nemes, Munich)

Plate I. Two Early Quattrocento Pictures.

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tion of lacquer and burnt clay, somewhat thickly laid on and then ground down with whetstone and bone-ash, and on this the layers of pure lacquer for the carver would gradually be built up.

Among the many varieties of ornaments and utensils exhibited the massive vase (98) with handles in the form of stags' heads and ornament, echoing that of very early bronzes [PLATE II, D] calls for particular attention. One cannot help noting something more than a superficial tendency in the direction of Central American decoration in this work—a line which might repay some research on the part of students of comparative ornament. In quite another form we find the lacquer artist exercising his talent in the representation of landscape. Here are a pair of remarkable panels, depicting important buildings on the banks of a river flowing through a thickly-wooded and mountainous country. The carving is unusually deep, and the details are rendered in the Chinese convention with great skill and admirable decorative effect. There is a good series of circular boxes of which No. 86 gives another instance of the decorative value of lettering; and a large box (25) of the not uncommon form which has, moreover, the very rare aubergine colour in addition to the usual red, green, and buff. One would also mention a "Square Garden Seat" (52), box-shaped, with curved sides and interesting lion-headed dragons; an "Imperial Bed" (120) from the Summer Palace, whence came also a large "Wall Mirror" (74) and a "Rectangular-shaped Box" (81) in fine three-colour lacquer, containing a beautifully painted scroll, no less than 90 ft. in length, depicting a review of the Imperial Cadets. This is dated 1747 and is said to have come from the Imperial Library. The wide range and general high quality of the Exhibition will be a revelation to those whose knowledge of Chinese carved lacquer has hitherto not gone beyond the rice-bowls, small boxes, and snuff-boxes, which are not too frequently met with.

TWO EARLY QUATTROCENTO PICTURES

BY OSVALD SIRÉN

THE two pictures belonging to Herr von Nemes here reproduced are both characteristic specimens of Tuscan art from about the middle of the fifteenth century. As they have hitherto remained without any convincing attribution, it may not be without interest to say a few words about their style and origin. It so happens that they are practically contemporary, though representing different schools or stylistic currents in the Quattrocento painting of Tuscany.

The smaller one [PLATE II, C] evidently formed part of a cassone panel; it may be a bit cut out of a longer composition, or one of a series of cassone pictures which were separated by frames. The architecture is cut off at both sides and possibly also a little at the bottom. The scene is from the story of Lucretia Romana, usually represented in Quattrocento cassoni in three or four successive acts, as may be seen, for instance, on a somewhat earlier specimen in the Musée André, in Paris, in which the outrage of Tarquinius and the death of Lucretia are illustrated with great completeness in four successive compositions. The present picture represents simply the final scene of the story. Lucretia is thrusting the dagger into her breast, while Collatinus, Brutus and two other men, lamenting and gesticulating, rush in through the door. Collatinus seems to be ready to receive the dying wife in his arms. The stage is the bedroom of Lucretia, which opens with a large arch towards a paved court surrounded by a crenellated and turreted wall. The decorative effect of the picture depends largely on the original arrangement of the architectural elements which are drawn in prismatic forms from a very high view-point. The tiny figures are almost like marionettes in a peep show, but nevertheless are very expressive with their vivid mimicry and movements, and they are all dressed in brightly coloured costumes of fur-lined velvet or brocade, though playing the rôles of the old Romans.

Anyone acquainted with Sienese painting of the Quattrocento will, no doubt, pronounce the name of the master without the least hesitation: Giovanni di Paolo. His style is plainly recognizable in every inch of this little picture and, fortunately, it is a style which no pupil or follower has quite succeeded in imitating. Giovanni's spirited figures with the pointed types and the small hands form a stylistic family of their own which has hardly any legitimate descendants in the works of other painters. They are at the same time more realistic in detail and more fairy-like in their general appearance than the figures of the other Sienese Quattrocentisti. We may mention, for comparison, the panels representing the *Life of St. John the Baptist,* in the Reyerson Collection in Chicago, or the *Annunciation* in the Benson Collection in London. But no doubt there are also cassone paintings of this same type by the master, pos-

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sibly even parts of the same cassone as the picture here reproduced, though I have not yet had the good fortune of finding such.

The somewhat arbitrary way in which the architecture, drawn from a high view-point, is cut off by the edges of the panel, is a peculiarity that may be observed in several of Giovanni di Paolo's predella and cassone pictures, as, for instance, in the long cassone lately in the possession of M. Kleinberger of Paris. Still more characteristic of the artist is the ornamentation of the floor with inlaid squares of variously coloured marble. Practically the same floor appears in one of the panels of the predella in the Galleria Doria, Rome. The effect of this ornamentation is peculiarly restless, almost scintillating, with all its sharp angles pointing in different directions. Something of the same restlessness is reflected in the rhythm of the thin and tripping figures, which, indeed, are among the most charmingly imaginative creatures that ever issued from the brush of this prolific master.

The picture representing a seated *Madonna adoring the Child* [PLATE I, B] is evidently the work of a Florentine master who has worked under the influence of Fra Filippo. The charmingly naïve tone of the representation is decidedly Fra Filippesque, and something in the types and the chubby forms of the Child and the angels brings also to mind the art of the Frate, but the Madonna herself seems a more legitimate descendant of Fra Angelico's Blessed Virgins. The influence from Fra Angelico is much more noticeable in the original than in the reproduction, because it largely depends on the colouring which is exceptionally bright and luminous. It is a harmony of pink, deep green, blue and orange, the flesh colour being pale with a slight shade of pink, the hair of the Child and the angels golden yellow and the Madonna's veil of transparent white material. The exquisite effect of this luminous colour harmony depends, however, less on the pigments themselves than on the technique, mainly based on transparent glazes, and on the contrast between the warm glowing colours and the reddish gold ground, both perfectly preserved. A picture like this makes one realize how much the colouring meant for the devotional expression even in Quattrocento painting which, after all, was mainly based on drawing and the definition of form.

The nearest relative of this picture known to me is a panel in the Louvre, representing a *Madonna,* in half length, surrounded by four angels; she is holding the very large and restless Child with both hands in a standing position [PLATE I, A]. The picture, given to the Louvre by M. Albert Bossy, is officially ascribed simply to the Florentine School of the fifteenth century, but students of Florentine art are, no doubt, well aware of the fact that it has been attributed by Mr. Berenson to a painter whom he calls "The Master of the Castello Nativity," or, in his own words: "an artistic personality descended from Fra Angelico and standing between Fra Filippo and Baldovinetti; active probably throughout the entire third quarter of the fifteenth century" (*Catalogue of a Collection of Paintings, belonging to John G. Johnson,* Vol. I, p. 17). The name of the master is based on a *Nativity,* in the Royal Villa of Castello, near Florence, and one might almost call him "the Nativity Master," because he seems to be responsible for at least three more Nativities of the same type, one in the John G. Johnson Collection in Philadelphia, one in the Fitzwilliam Museum in Cambridge, and one for some time in the possession of the late Bond Street dealer, Mr. Lesser. Among the Madonnas attributed to him by Mr. Berenson, I should like to point out, besides the one mentioned above, a somewhat severely trimmed panel in the University Museum in Göttingen (the panel is cut down and the edges are rounded) and a knee-length Virgin with a restless Child, standing against a Renaissance niche, presented by Baroness N. de Rothschild to the Louvre. Those two last-named pictures are evidently of a later date than those mentioned before. Two or three other paintings by the same hand might still be quoted, but they would hardly be of special importance in this connexion or serve to give us a more definite idea of this charming artistic personality.

The Madonna in Herr von Nemes' collection, which I am inclined to ascribe to the "Master of the Castello Nativity," is no doubt an earlier work than any of the previously known pictures by the same hand. The reminiscences from Fra Angelico, Benozzo, Giusto d'Andrea and other artists of the same circle, who worked about the middle of the fifteenth century, seem to me more tangible here than in any of the above-mentioned pictures; yet the master's individual types are quite plainly recognizable, particularly in the two angels and the Child, and so is his peculiar treatment of the hair and very uncouth modelling of the hands. The angel next to the Virgin is, as it were, a younger sister of the Madonna in Göttingen, and the Child is very closely related to the angel in the right-hand corner of the Bossy *Madonna* in the Louvre; not only because of a superficial resemblance of the types, but because of an intimate psychic relationship. There is hardly another Florentine painter of the Quattrocento who endows his figures with a more dreamy lyrical expression than we find in the Madonnas

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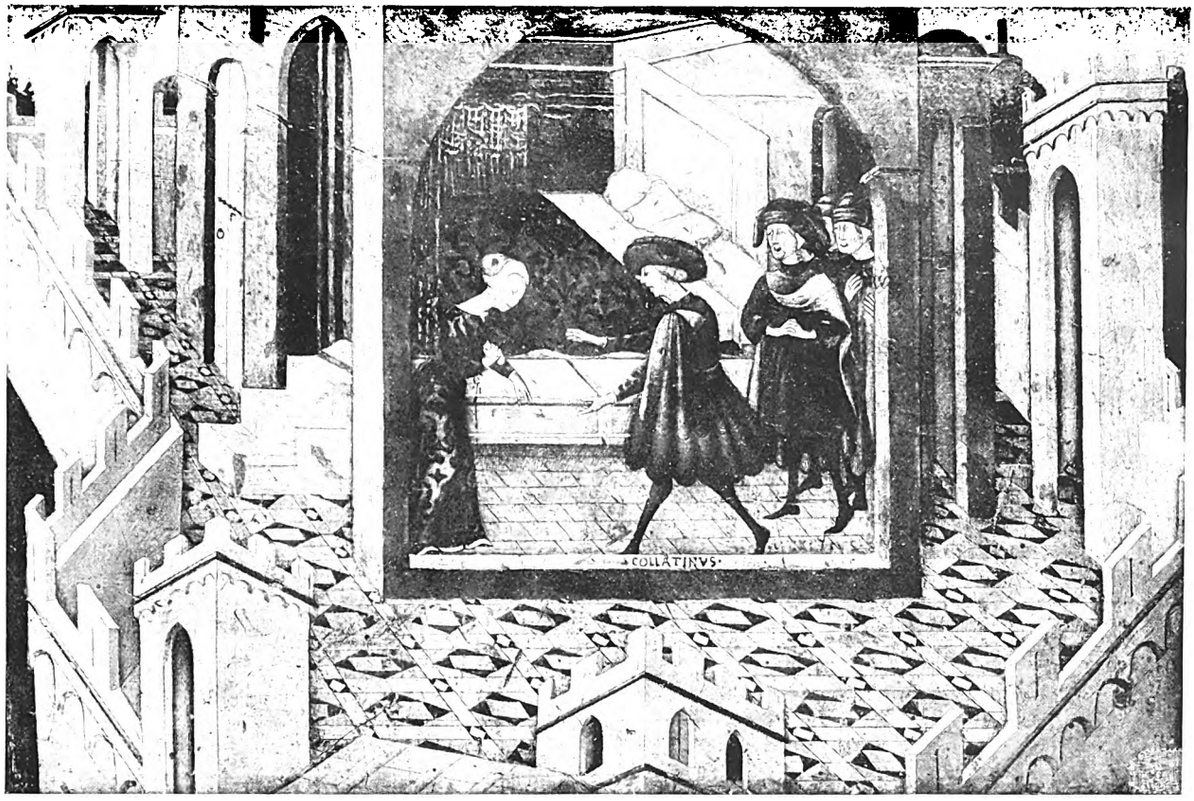
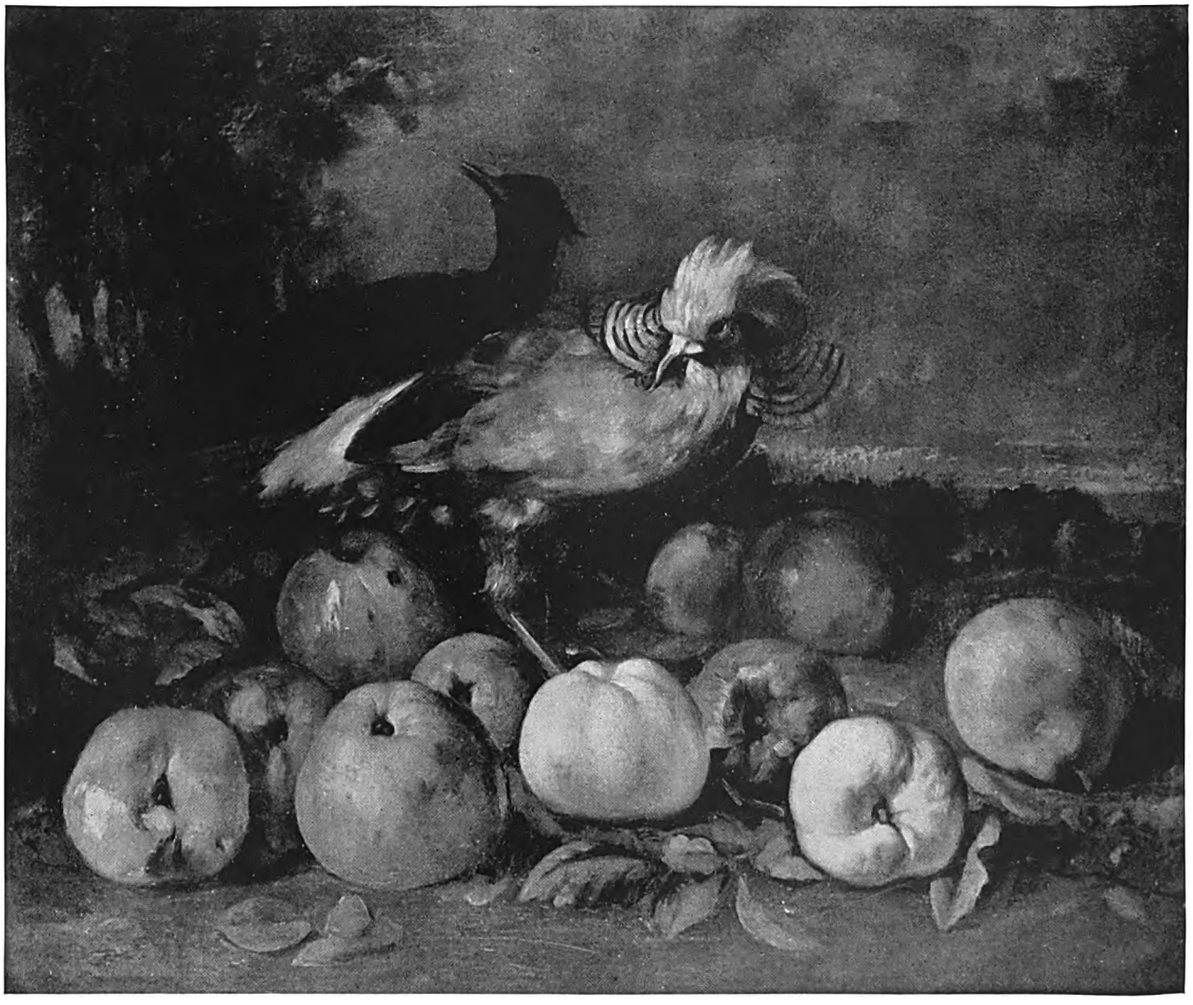


C—The Death of Lucretia, here identified as by Giovanni di Paolo. Panel, 30 cm. by 45 cm. (Herr von Nemes, Munich)

Plate II. Two Unpublished Quattrocento Pictures



A—Nature Morte avec Paon, by Gustave Courbet. Canvas, 52.7 cm. by 63.5 cm. (Independent Gallery)

Plate I. Ingres to Cézanne.

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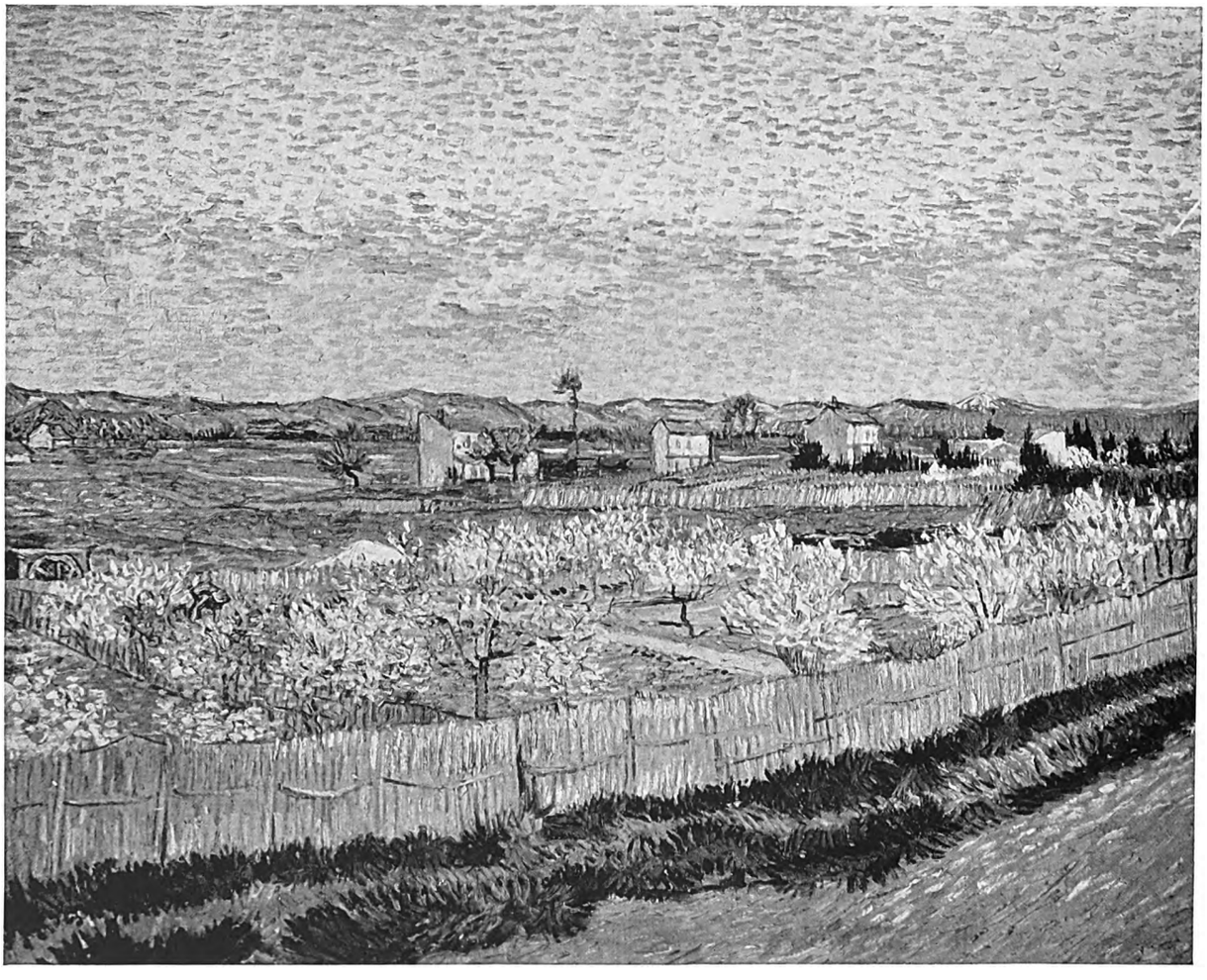
B—Ovide chez les Scythes, by Eugène Delacroix. Canvas, 30.5 by 48.3 cm.



C—La Haie, by Vincent van Gogh. Canvas, 63.5 cm. by 78.7 cm. (Independent Gallery)

Plate II. Ingres to Cézanne.

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and angels of this master. Most decisive witnesses of origin are, however, the peculiarly soft hands with "fingers looking as if they had been slit out in limp stuff of some sort" (to quote Mr. Berenson), and the treatment of the hair in long wavy tresses, like tow. These morphological characteristics and the very bright colouring are just as noticeable in the Bossy Madonna in the Louvre as in Herr von Nemes' picture. It seems to me that of all the master's works these two Madonnas are distinguished by the most naïve and youthful charm.

INGRES TO CÉZANNE
BY GEOFFREY WEBB

THE exhibition of French nineteenth century painting, at the Independent Gallery, is one of the most important seen in London of recent years. It is distinguished not so much for the historical view that it affords of French nineteenth century painting, as for the extraordinary charm of the works selected. Historically and critically it is, indeed, of the greatest interest; all the great masters are represented, with the exception of Daumier, and nearly all by fine examples; but this is not the aspect of the collection that strikes one, that is rather the evenness of the quality. They all seem to be pictures that one would rather live with, than visit in a museum to admire.

A comparison of the Ingres here, a portrait, *Modèle pour Sainte-Germaine de Pibrac,* with the magnificent *Odalisque* exhibited at the Burlington Fine Arts Club in 1922, will serve to illustrate this point. The *Odalisque* was a superb example of Ingres' characteristic qualities, and yet a picture that one could not wish anywhere but in a museum. This little head has all the great characteristics, the exquisite drawing, for example, can be seen here equally as in the great figure subject, and a superadded charm that the other entirely lacks. This Ingres portrait also compares interestingly with the Cézanne, *Portrait de Cézanne chauve,* over against it on the same wall. They are great pictures in virtue of the same qualities; and interesting and valuable as are the standard characteristics by which we label painters, speaking of one man for his "perfection of line," and another for his "realization of mass," such critical apparatus has only a very limited usefulness.

The other examples of Cézanne are a *Portrait de Choquet* and a landscape, *L'Estaque.* This last is inferior to the two portraits, which are amongst the finest Cézannes ever exhibited in London. It is interesting in view of them to raise again this question of charm. It seems Cézanne showed this quality comparatively rarely; he was perhaps a kind of æsthetic Puritan whose work was purged of all but the most exalted spiritual appeal. Indeed this may be among the reasons for the unique position he has held in the eyes of the Puritan critics, as against Seurat for instance. Seurat is here represented by four small pictures of which the *Etude pour "La Grande Jatte"* is the finest and the *Homme peignant son bateau,* the least. This last is in a different and less characteristic style, reminding one rather of Monet; but all these pictures have this quality of charm.

There is one Corot, *Montagnes de Limousin,* roughly dated between 1840-45. This is one of the most delightful romantic paintings imaginable. And here with the word "romantic" an interesting question is raised by a comparison with the larger of the two Gauguins. The *Deux Nus (Tahiti)* is an example of the Gauguin of popular romance. The rich and brilliant colouring, the decorative quality, the exoticism are all to be found in this picture. All the lesser qualities are here that attract a false appreciation. Put opposite a Cézanne, as hung at the Independent Gallery, Gauguin seems a painter whose spirit is encumbered with too much that is merely sensuous and of a literary romanticism; and yet on examination the head of the left hand figure shows a passage of pure painting that is beyond praise. But the Corot can stand beside any Cézanne and not suffer; here the romanticism is inseparable from the stuff of the picture's merit, it is implicit in the vision of the painter, not an adventitious romanticism, essentially irrelevant to the good qualities of the work. A variety of reasons suggest themselves for this distinction; is it entirely a difference in the quality of mind of the respective painters? Or has the nature of romanticism changed during the length of the nineteenth century and become a more purely literary phenomenon, impossible to be anything but a blemish on a painter's work?

There are three Sisleys, dated 1873, 1881 and 1889, to exemplify three phases of the painter. The middle-period painting is strangely lifeless, and the late, though a good example from an uneven period, cannot compare with the extraordinarily fine earlier work, entitled *Les Chasseurs.* Opposite to it hangs a Camille Pissarro, *Pommiers en Fleurs,* probably as fine a thing as this painter ever produced; it holds its own with the early Sisley and compares more

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than favourably with the two Claude Monets, both pleasing if not first-rate examples of his work. In this way the Pissarro is perhaps the feature of the exhibition.

Another feature is the Van Goghs. There are two landscapes, *Canots Amarrés* and *La Haie* [PLATE II, C], both showing Van Gogh at his very best, and having a graciousness that is lacking in some of his work, for example at the Tate Gallery. The still-life of this painter is distinctly inferior; it deserves attention the more perhaps for this as the failure is particular rather than general; compare the Sisley of 1881 mentioned above where the whole work seems dead; in the Van Gogh there are more than passages that are first rate.

Mention must be made of a fine Manet, and an interesting example of Delacroix, *Ovide chez les Scythes* [PLATE II, B], and of Courbet, *Nature morte avec Paon* [PLATE I, A]. There are also four Renoirs of which one at least is in the first rank of his work; this is a landscape, *Le Printemps,* already exhibited in London at the Burlington Fine Arts Club. The Degas pastel of dancers is also a work that in any other exhibition would claim more than a passing mention.

PETRUS CHRISTUS IN ITALY

BY SIR CHARLES HOLMES

THE loan of the *Portrait of Edward Grimston* [PLATE A] by Petrus Christus to the National Gallery, suggests a point in connexion with that master's history which has not, I think, been considered hitherto. We have good reason for supposing that Christus was the " Piero di Burges " who was in the service of the Duke of Milan in 1456 together with Antonello da Messina, and that the northern influence and technical characteristics of Antonello's works were probably derived in a large measure, if not entirely, from this association. But the *Portrait of Edward Grimston,* which is signed and dated 1446, is already so Italianate in the largeness of its design and its breadth of lighting as to suggest that the connexion of Christus with Italy must have started more than ten years before we have the record of him at Milan. The Grimston portrait inevitably suggests the large and sculptural style which men like Paolo Uccello and Domenico Veneziano, were developing in Tuscany and Umbria about the year 1440. The contrast between the design of this portrait and that of the early work of Christus in the Van Eyck manner (of which our *Portrait of a Young Man,* No. 2593, from the Salting Collection [PLATE B] is a characteristic specimen), is so great as to be intelligible only on the theory that during the interval of twenty years which elapsed between the death of Hubert van Eyck and the painting of the Grimston portrait, Christus came directly under some strong Italian influence. In the early part of the fifteenth century such an influence could not well have been exerted by any importation of panel portraits from Italy into the Netherlands. It could only have come through a visit, probably to Florence, and the impression made by Florentine panels and frescoes seen on the spot. Since we know that Christus settled in Bruges in 1443, and was afterwards more or less constantly in residence there, we may reasonably conclude that the date of this first journey to Italy was about 1440. The evidences of direct artistic connexion between the Netherlands and Italy at this time are so scanty, that any matter which seems to bear upon the question, however slight in itself, deserves to be placed on record. The stylistic analogies with Italy in this Grimston portrait are, I think, so marked as to need no detailed exposition.

CANALETTO AND BELLOTTO IN ROME—II

BY THOMAS ASHBY AND W. G. CONSTABLE

WE may now turn to a consideration of the drawings which have come down to us under the name of Canaletto. Only two can at present be said to have served as direct originals of pictures; one for the views of the Forum at Melbourne and Paxton Hall, the other for the Temple of Antoninus and Faustina at Hinchingbrook and Paxton Hall. The relation of the paintings in the Borghese Gallery (which are probably by Bellotto) to drawings of the same subjects by Canaletto is less clear. But from the treatment of their architecture, notably the transformation of Roman detail into Venetian, and in some cases the dates they bear it is obvious that even the few authentic pictures were not painted in Rome, but were executed to meet the wishes of patrons from Canaletto's recollections and sketches made many years before. This we know was the case with the pictures executed for Thomas Hollis.

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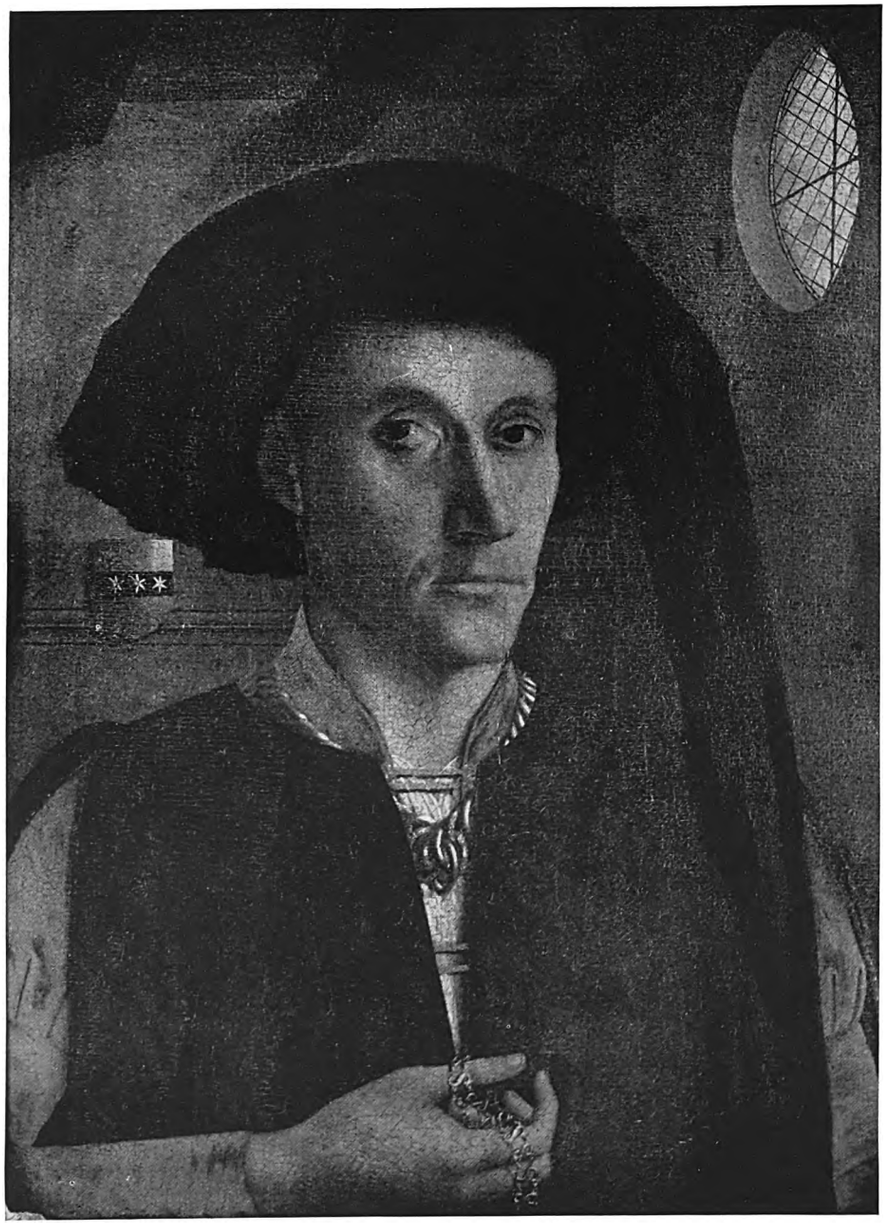

A—Portrait of Edward Grimston, by Petrus Christus. Panel. (National Gallery)

B—Portrait of a Young Man, by Petrus Christus Panel, 37 cm. by 26 cm. (National Gallery)

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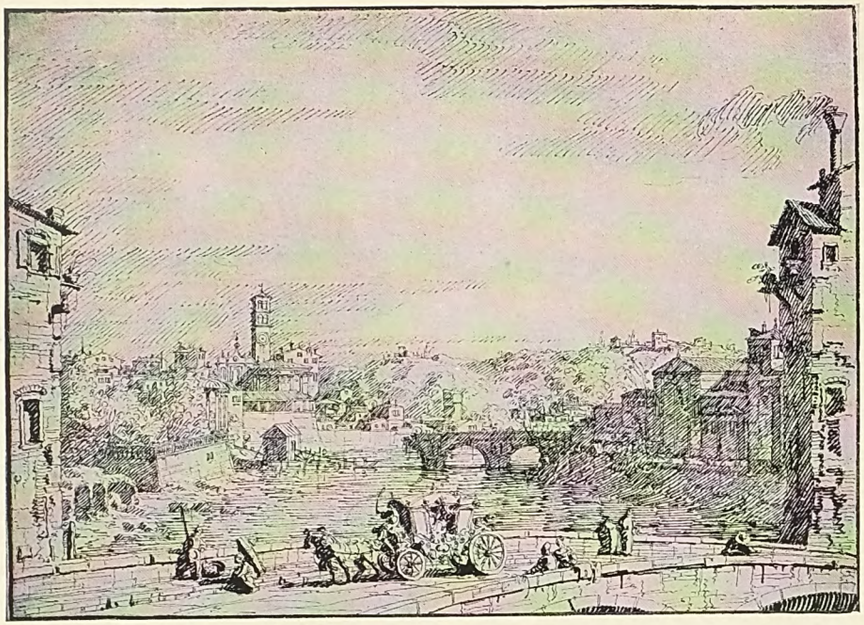
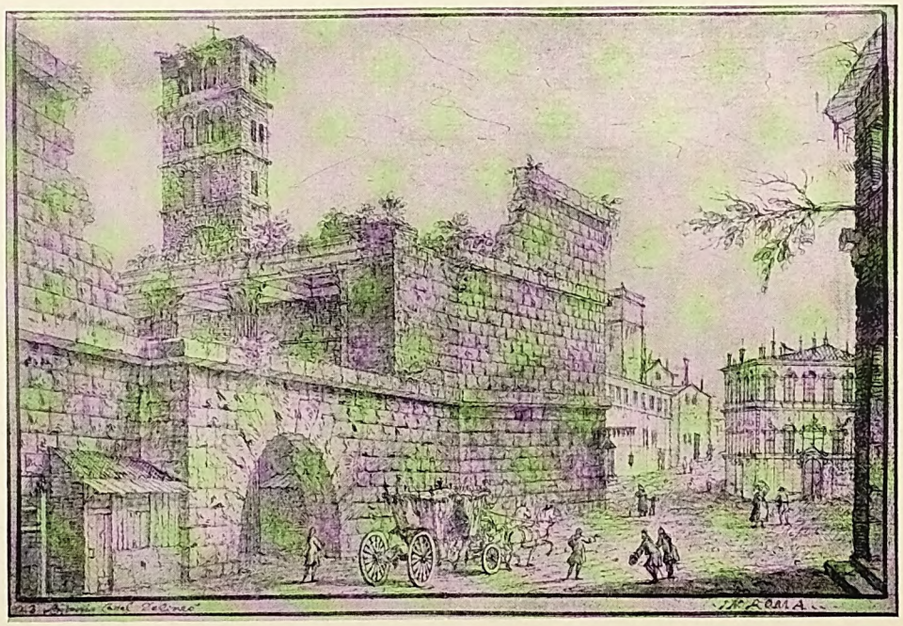


A—Ponte Rotto, Rome, by Canaletto. Pen drawing, 27 cm. by 37.8 cm. Reproduced by gracious permission of His Majesty the King. (Windsor Castle)

B—Ponte Rotto, Rome, by Canaletto. Pen and wash, 27.2 cm. by 42.5 cm. (Salting Collection, British Museum)

C—Ponte Rotto, Rome, here identified as by Canaletto. Pen and wash. (British Museum)



D—Temple of Mars Ultor and the Arco dei Pantani. Pen and wash. (British Museum)

Plate I. Canaletto and Bellotto in Rome—II

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We have as a fact far more authentic drawings of Roman views from his hand than paintings from his brush. Mr. Cust's view on the subject is expressed as follows[1]: "Original drawings by Antonio Canale are fairly numerous, and have always been treasured by collectors. Here again it is necessary for the connoisseur to be on his guard against the actual copies or imitations made of the drawings by Bellotto and others. As in his paintings, Canale had two different manners of drawing, so that his drawings fall into two classes, one class consisting of drawings done with a pen and washed in with Indian ink and sepia, the other of drawings executed in a skilful but rather mechanical manner with parallel hatchings, and completed almost entirely with the pen. In some cases drawings exist of precisely the same subject, executed in these two different manners. It seems difficult to believe that an artist should have troubled to repeat or copy his own work in this way, and it is permissible to surmize that the first class, which are more strictly painter's drawings, were done by Antonio Canale himself, and the second class by Bernardo Bellotto. . . . The drawings of Rome and the original drawings for the etchings may safely be attributed to Antonio Canale. On the other hand, the important drawings at Windsor Castle were in a volume from the collection of Consul Smith. . . . Among the drawings at Windsor are some of the repetitions referred to, and we can hardly think that Consul Smith was in a position to be imposed upon either by Antonio Canale himself or by his nephew."

This analysis does not, however, cover the facts. As Mr. Cust says, the Windsor drawings (from Smith's collection) are *prima facie* likely to be by Antonio Canal. Here, and elsewhere, one finds the same subject repeated several times, each time in a different method. When these versions of the same subject are compared, there seems to be a well marked sequence, somewhat as follows: (1) A broadly sketched in drawing with the pen, apparently made on the spot. (2) A more elaborate drawing, still made with the pen only, introducing modifications in this composition, notably a raising of the horizon line. (3) A finished and elaborate drawing in line and wash. In some cases, a picture derived from this type exists. It is pure speculation to assign one class of these Windsor drawings to Bellotto, for there is no evidence of Bellotto having copied these or other drawings by Canaletto. It is, however, important to realize that even the first drawing was necessarily made on the ground; for, as noted below, under the Windsor drawing, 7522, Canaletto sometimes copied or adapted earlier engravings.

The most important collections of Canaletto's drawings are to be found at Windsor: and it may be well to describe the Roman views in detail.[2]

They fall into two groups, in one of which they average 270 by 375 mm., while in the other they are half sheets (190 by 270 mm). Some are in pen with parallel hatchings, others in pen and wash.

Inv. No. 7516 (270 by 378 mm.) Pen only. Ponte Rotto, the island on the right, Sta. Maria in Cosmedin and the round temple on the left: the Pons Fabricius in the immediate foreground [PLATE I, A].

There is a finer version, from the Salting collection, in the British Museum, in pen and wash (1910, 2, 12, 23), measuring 272 by 425 mm., in which there are additional chimneys on the buildings to the right and additional figures at the end of the bridge: the groups of figures in the foreground are different, and the coach is going in the opposite direction, to the right [PLATE I, B]. Another drawing of the same subject in the British Museum (1878, 12, 28, 2), almost exactly similar to the last and of almost the same size (277 by 432 mm.), is probably also by Canaletto's own hand, though somewhat inferior. If we compare one of a series of smaller drawings attributed to Canaletto, also in the British Museum[3] [PLATE I, C], in which the coach goes to the left and other details correspond more closely with the Windsor drawing, it is clear that though inferior in style, it (and with it go the whole series) must be assigned to him. We may notice that the campanile of S. Maria in Cosmedin is crooked, and that the houses on the island do not stand firmly on their foundations. This would seem to be the first of the series from which the others were derived, in the way indicated above.

7517 (195 by 282). Pen and wash. Piazza di S. Giovanni in Laterano, the palace on the right, the obelisk in the centre; to the left the Scala Santa, and to the left again the ruins of the aqueduct of Nero leading to the Palatine. There is an almost identical drawing in the British Museum series (241), in which there are very slight variations and the palace is made too high in proportion.

7518 (195 by 278). Pen and wash. The church of SS. Domenico e Sisto. Closely paralleled by British Museum No. 234. The point of view in the Windsor drawing is very slightly different: the figures are varied, and the dome of S. Peter's (spiked) is introduced on the left.

7519 (190 by 271). Pen and wash. Temple of Mars Ultor and Arco dei Pantani. The enclosure wall of the forum of Augustus on the right and left of the arch, the campanile

[1] BURLINGTON MAGAZINE, xxiii, p. 275.

[2] Owing to the kindness of the Hon. John Fortescue, Dr. Ashby was able to compare some of the Windsor drawings with those in the British Museum. The Windsor drawings were originally preserved in a single volume containing about 150 drawings, acquired by Consul Smith direct from the artist, and later marked A 32, and still later Vol. 146; but they have now been mounted separate.

[3] 1858-6-26-240. Like the rest of the series (which is described in detail below), it measures 153 mm. by 222 mm. inside the double line.

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of the church of S. Basilio, and the whole of the right-hand part of the view (the Torre del Grillo and the houses adjacent to it) have been suppressed and replaced by fanciful surroundings, whereas in the corresponding British Museum drawing (242) all the details we have mentioned are correctly shown [PLATE I, D].

7520 (270 by 377). Pen. Roman elements (including the temple of Saturn) quite fancifully composed.

7521 (270 by 377). Pen. The temple of Vespasian, with an entirely fanciful background.

7522 (239 by 377). Pen. The temple of Antoninus and Faustina and the Urbis Fanum (SS. Cosma e Damiano). As Dr. Ashby has already pointed out,[4] this drawing, which is there reproduced, is simply a copy of Pl. IV of Du Perac's *Vestigi delle Antichità di Roma,* which was first published in 1575. Canaletto was obviously interested in the print, and made his own version of it. (Cf. Windsor, 7527, and British Museum, 221 and 225, below.)

7523 (191 by 270). Pen and wash. The arch of Titus (fanciful background).

7524 (188 by 270). Pen. The arch of Titus and the temple of Venus and Rome. No. 237 in the British Museum series represents the same subject, but the background is varied and the arch of Titus is much less clearly shown.

7525 (270 by 375). Pen. The basilica of Constantine and the Colosseum. The campanile of S. Francesca Romana is fancifully rendered. No. 226 in the British Museum series represents the same subject, and both are related to the picture in the Villa Borghese (No. 541) as noted above.

7526 (190 by 272). Pen. Fanciful. Colosseum on left, a well in foreground.

7527 (238 by 376). Pen. Arch of Septimus Severus and church of S. Adriano. This, again, is a copy of Du Perac. (Roxburghe, vol. cit., Fig. 6, p. 22.) There is an exact duplicate at Munich.[5]

7529-38 (188-199 by 269-286). Nos. 7528, 7535-38. Pen, the rest pen and wash. These are all fantastic, except No. 7532, which closely resembles No. 232 of the British Museum series [Pl. II, E] and represents a half-domed room with circular lights in the dome, and is lettered (somewhat questionably) "Caldario Terme Antoniane."

In the British Museum are twenty-three drawings (1858-6-21-22 to 242) of almost uniform size (153 by 222 mm. inside the double lines, and 162 by 227 mm. outside them). A note in the MS. catalogue states that "This series formed a 4to. volume, which was broken up and the drawings mounted in 1863." They all bear the inscription at the foot, "Antonio Canal Dellineò IN ROMA," and a consecutive numbering 1-24 (No. 19 is missing). As a rule no title is given, but where there is one (on the back) it has been noted. Those which correspond with drawings at Windsor have already been described: the rest may be briefly dealt with now.

221 [PLATE II, F]. An exact copy of a view of the Tiber and of Rome, taken from above the basilica of S. Valentino on the Via Flaminia, which is to be found in Cornelio Meyer's *Arte di restituire . . . la . . . navigatione del Tevere* (published in 1683 and 1685), Part I, ch. 27. The engraving is signed by Giovanni Battista Falda, after one of his own drawings, and shows Meyer's scheme for preventing the encroachments of the river.

222. The arch of Constantine, with the Colosseum on the right.

223. The arch of Septimius Severus, with the church of Sta. Martina to the right; an inclined plane leading up to Capitol is visible through the arch.[6] The height of the tower of the Capitol is exaggerated.

224. View of the Capitol from the Forum [PLATE II, D in Part I of this article]. Sta. Maria Liberatrice on extreme left, then the temple of Castor and Pollux; the fountain[7] in the right foreground, the column of Phocas behind it. As mentioned above, this drawing is evidently closely related to the Views from the Forum, at Melbourne and Paxton Hall, and may have given Canaletto material for the painting of the same subject at Windsor.

225. The temple of Antoninus and Faustina before the completion of the façade of the upper part of S. Lorenzo in Miranda (Pl. II, G). The church was reconstructed in 1602 by Torriani,[8] and Canaletto must here, too, be copying some earlier engraving or drawing. As noted above, it evidently formed the basis for paintings of the subject in Lord Sandwich's collection and at Paxton Hall.

227. Baths of Caracalla.

228. Baths of Caracalla, with S. Cesareo seen through one of the arches. "Circo Massimo Terme Antoniane" is on the back, though the Valley of the Circus is not represented.

229. Tanus Quadrifrous and S. Giorgio in Velabro.

230. Porta S. Paolo and pyramid of Cestius. This is a duplicate of the drawing in the Gabinetto Nazionale delle Stampe (F.N. 4142),[9] which is attributed to Bellotto—a doubtful attribution, though favoured by the drawing of the figures and certain architectural details.

231. Thermæ of Caracalla.

233. So-called arch of Drusus, from within.

235. Colosseum, exterior from west. The three crosses planted on the top of the building should be noted. This is a similar drawing to that in the Gabinetto Nazionale delle Stampe at Rome (F.N. 4143),[10] which is, however, in pen and wash, of a superior quality, and is justly attributed to Bellotto. The relation of both to the picture in the Borghese Gallery has been considered above. They are quite distinct from the painting of the subject at Hampton Court and the drawing in the Kunstgewerbe Museum, Berlin, described above.

236. Colosseum, interior from south-east.

238. Colosseum, side view.

239. Piazza of the Capitol, looking south, showing steps up to the south-western part of the hill.

Besides those that we have described, the only other drawing of a Roman subject known to us is one of St. Peter's, in the collection of Mr. Bowyer Nichols [PLATE II, H]. It is in pen and bluish wash, the lights touched with white, on slightly ribbed, toned, paper, and measures $12\frac{1}{8}$ in. by $18\frac{1}{2}$ in. On the right is the façade of the church and the entrance to the Vatican: on the left, the fountain and obelisk. The flanking towers of St. Peter's are omitted, also the colonnade. In style, this drawing is comparable to those in an early sketch book in the British Museum, mainly of Venetian subjects; and with them is witness to the influence of the Bibbiena upon Canal. A *View of the Tiber* in the National Gallery of Scotland (pen and wash) exhibited at Rome in 1911 as by Canaletto, is not by him.

We come finally to a series of twelve views of Rome, which are said to have been engraved

[4] Topographical study in Rome in 1581. Description of Rome by Etienne du Perac (Roxburghe Club), p. 22, Fig. 7.

[5] 0.244 by 0.359. Pen. Reproduced in *Handzeichnungen Alter Meister* (Pl. LXXVIII). It is possible that this is not authentic. The wall at the left end of the arch of Severus was not properly understood, and the whole treatment is feebler.

[6] The "cordonata" leading to the Piazza is, of course, on the further side, and there is in reality no inclined plane here.

[7] Cf. Roxburghe Club, vol. cit., Fig. 48, p. 97.

[8] Armellini, *Chiese di Roma,* 156. For a drawing showing the church in much the same condition, cf. Roxburghe Club, vol. cit., Fig. 52, p. 100.

[9] 151 mm. by 262 mm. Pen and wash. Reproduced by Bartoli, *Cenito Vedute,* Pl. LXIII.

[10] 170 mm. by 257 mm. Reproduced, Bartoli, op. cit., Pl. XVII.

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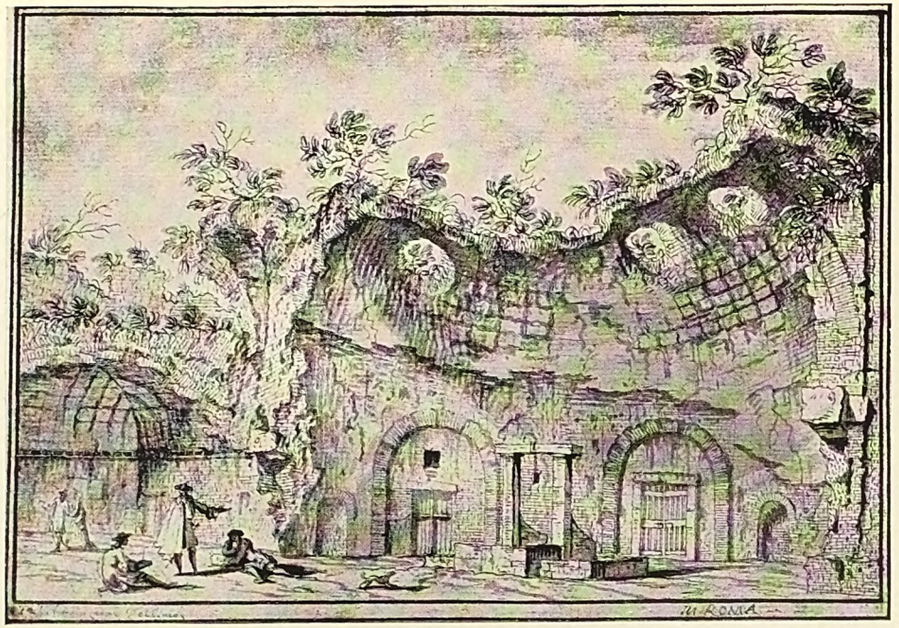
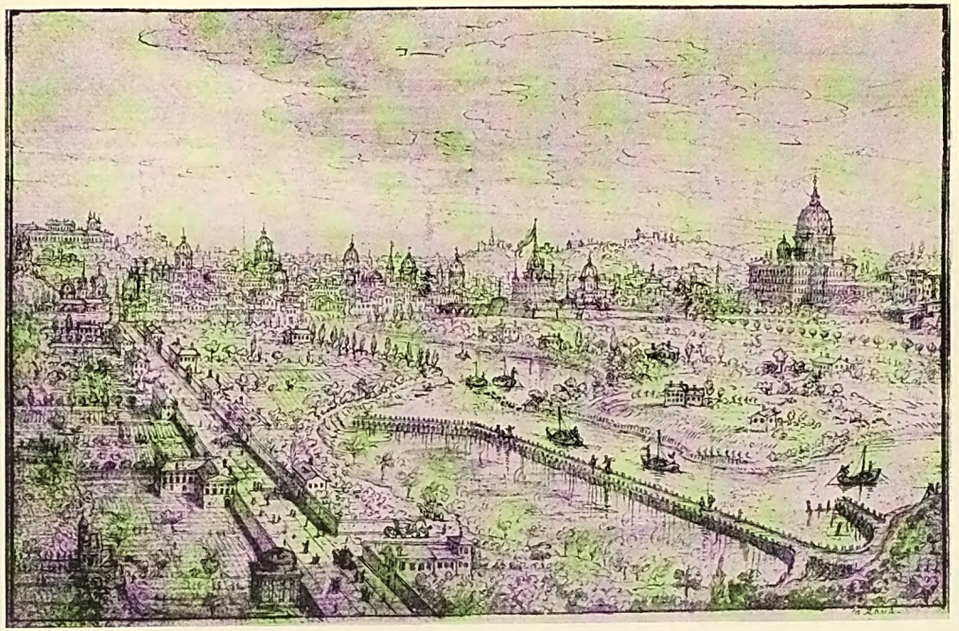
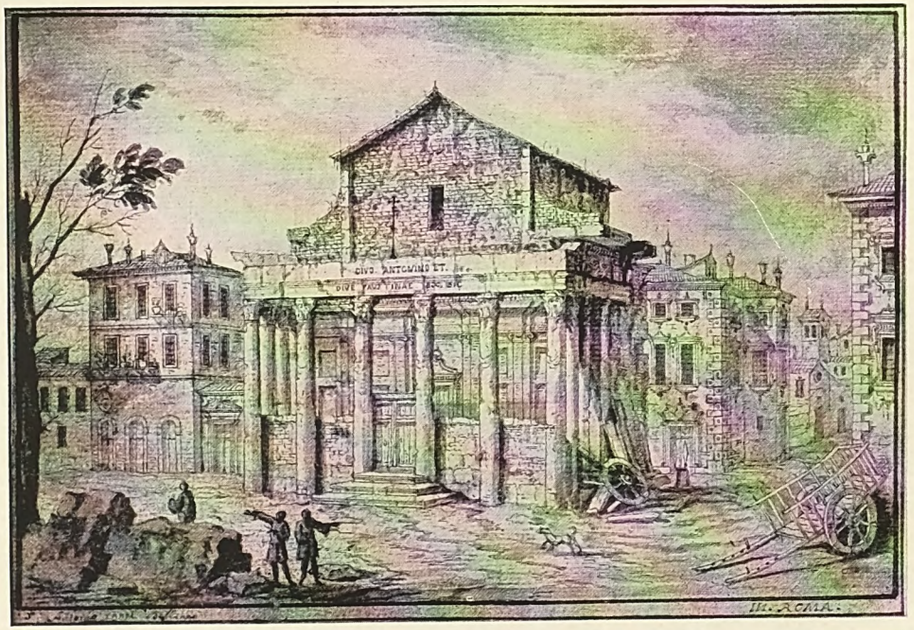


E—Caldario Terme Antoniane (?) by Canaletto. Pen and wash. (British Museum)



F—View of the Tiber, by Canaletto. Pen and wash, 30.8 c.m. by 47 cm. (British Museum)



G—The Temple of Antoninus and Faustina, by Canaletto. Pen and wash, 15.3 cm. by 22.2 cm. (British Museum)

H—St. Peter's, Rome, by Canaletto. Pen and wash, 30.8 cm. by 47 cm (Mr. Bowyer Nichols)

Plate II. Canaletto and Bellotto in Rome—II

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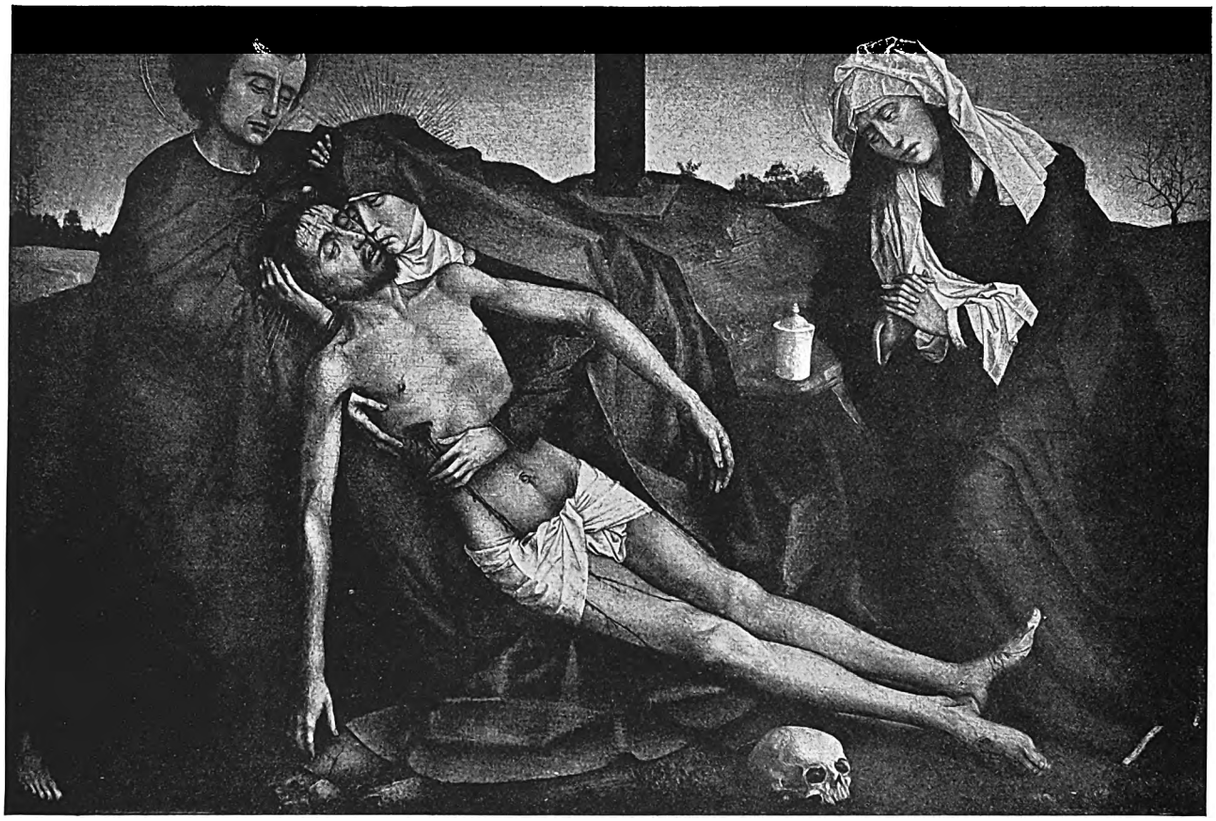
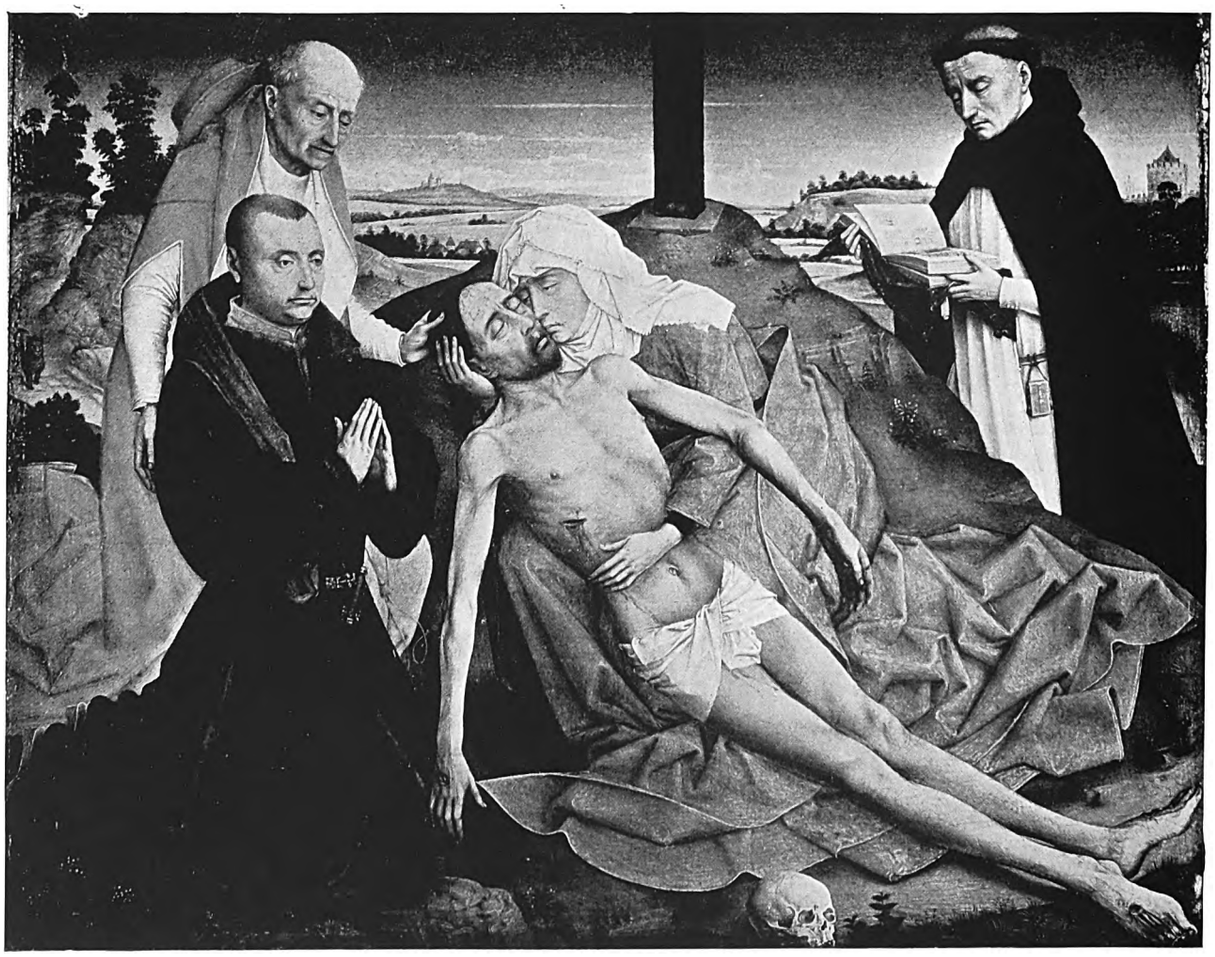


A—Deposition from the Cross, by Roger van der Weyden. Panel. (Brussels Museum)



B—Deposition from the Cross, by Roger van der Weyden. Panel, 36.8 cm. by 46.4 cm. (Private Collection)

Plate I. Old Masters at Messrs. Agnew

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from Canaletto's drawings. But here there is some confusion. In Thieme-Becker, in the article *Canale,* the reference is to *Roman Views* engraved by Henry Fletcher: in the article *Fletcher, Henry,*[11] reference is made to twelve *Roman Views* engraved by him, together with Louis Philippe Boitard, after Antonio Canal: and in the article *Boitard, Louis Philippe,* reference is made to twelve *Views of Venice.* In R. Meyer's *Die Beiden Canaletto,* 1878, he refers to (1) A series by H. Fletcher of Views of Rome after drawings by A. Canale engraved about 1755. (2) Twelve views of Venice after Canale by Fletcher and Boitard.

The British Museum possesses none of these Roman views by Fletcher or by Boitard. The only examples we have found are four of Venice, evidently part of a set, two of which were engraved by Fletcher, two by Boitard. It seems likely that Fletcher alone was responsible for the Roman series; and collaborated with Boitard in the Venice series. But it would be most desirable to know where a copy of the Roman series is to be found.

(*Concluded.*)

[11] According to Basan, cited by Bryan, his christian name was Nicholas.

OLD MASTERS AT MESSRS. AGNEW

BY C. H. COLLINS BAKER

IN the constellation of stimulating works at Messrs. Agnew's exhibition, the lovely Powis *Deposition* (33), catalogued as by Roger van der Weyden, is the brightest star. It is accepted by Friedländer and Conway, but classed as a studio piece by Willy Burger. Those in its favour assert that it is better than the allied Brussels *Deposition;* Burger, on the other hand, regards the Brussels version as the genuine Roger and the weakness of spirit and design in the Powis picture as evidence of a scholar's mind and hand. It seems therefore that the real standing of this picture is uncertain, and that a new approach might well be attempted. The obvious questions needing answers are: (1) Which of the two pictures, the Brussels *Deposition* or the Powis, is the better picture? and (2) if either of them is really by Roger, where could it come in his work?

Superiority in emotion-expression, in design and execution should be demonstrable rather than disputable; an assertion that one picture is better than another should be supported by more than variable personal taste. If we regard the plain evidence of compact design, rhythm, proportion and fusion of emotion with execution, the Brussels picture [PLATE I, A] seems to me to be more powerful and expressive than the Powis version [PLATE I, B]. In the former there is the inevitable swing and climax of a noble gesture which works up to, and closes on, the culminating poignancy of its theme. In the other picture the gesture is checked, the emotion broken by the bathos of alien additions. In no particular in the Powis rendering is the Brussels design improved. In the latter the motif of the Magdalen's jagged hood breaking up from her sombre mass into the twilit sky is meagrely substituted in the former by the mild contours of the reading Saint. In the Brussels *Pietà* the crescendo of emotion mounts almost intolerably, till it is softened at the end by St. John's touch of pity. In its design and mood this picture ranks with Roger's *Mary and St. John* panel at Philadelphia. But in the Powis version the crescendo fails of its full swing owing to the different spacing and proportion of the picture, and our interest dies on the donor who is, we feel, an interloper, and on the meek St. Jerome, whose mild silhouette, again, too obviously repeats that of his brother Saint. As regards the modelling of forms and the expression of bulk, the Virgin's and Magdalen's heads and draperies at Brussels are more sculptural and massive than any head or drapery in the Powis picture.

On the evidence before us I venture to suggest that the Brussels *Pietà* is the better picture. But is it certainly by Roger? I submit that only if we are permitted to seek a place for it in his work considerably earlier than the Escorial *Deposition* or our *Reading Magdalen* can we hope to fit it in. I will but say that the single layer of the Virgin's drapery along the ground, the forms of the hands and the dry and linear painting of the heads point directly to the Campin School. In the Aix and Dijon Campins we have the prototype of these hands and this technique of head painting, as well as the palette of the Powis picture. In the Escorial *Deposition,* which on insufficient evidence is placed at the very beginning of his career, Roger is a master of anatomical articulation and projection; his heads and limbs, his hands and draperies are fully rounded like stone sculpture. At Beaune we think rather of wood. To suggest that after having attained the Escorial pitch of expression, and all its sophistication of painting and drawing, Roger then passed to a stage of relative ineptitude and primitive starkness, is against nature and the laws of an artist's development.

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To sum up what are no more than first reflexions on this puzzling problem, it seems to me that the Brussels picture is certainly more masterly than the Powis version, and that if it be Roger's own, it must belong to a much earlier stage than his Escorial *Deposition*. But before this is taken for granted we should patiently explore the Campin School, to see what masters worthier than Jacques Daret, as we know him now, will emerge. That Roger was capable of large emotion and originality is indicated in the Escorial *Crucifixion*, which comes where in his development? A kindred grandeur is evident in the Philadelphia *Mary and St. John*, assigned, I think to about 1445. But when was he so angular and primitive as in the Brussels *Pietà*, and whence came its inspiration?

In passing the *Mass of Pope Gregory* (28) attributed to Gerard David, we might again enquire where would such an immature production fit comfortably in his work. Presumably the painter had in mind the picture known to us by a so-called Campin copy from the Weber collection, now in Berlin.

A lesser problem of fine shades resides in the portrait of *Prince Edward* (32). This is a charming little work of considerable though not unusual skill. But in no passage do we quite find that power, that delicacy of vision and sleight of hand which indubitably proclaim Holbein. The head itself is not effective: the modelling is somewhat flat, and the contours of the ear, for example, and the nostril, lack accent and linear spontanetity. The painting of the ostrich plume which is quite unworthy even of the Holbein School, is presumably of later date. The fur painting though good is not exceptional, and the petty metallic touches on the hair are alien to Holbein. In the fur painting of *The Ambassadors* we see the almost miraculous delicacy and strength of Holbein's eye and hand, and when we turn to the fine portrait (in the National Portrait Gallery) of *Baron Wentworth*, sometimes associated with Hans Ewort, and to the little *Lady Jane Grey*, ascribed to Lucas de Heere, we can note the deft caligraphy which was common property in that school. The fur painting in this *Prince Edward* is not so good as that in the *Lord Wentworth* and very like that in the *Lady Jane Grey*.

No doubt teases us concerning Matsy's *Ægidius* which is I think his most personal and sympathetic portrait. Though born too late to succeed as a religious painter, Matsys was in the nick of time to produce something new and something which was unrepeated in the art of portraiture. His admirable draughtsmanship, in the nose tip and chin, for example; his nervous caligraphic line in the hair, and the liveliness of his accents and emphasis, are nowhere more evident than in this portrait. Sometimes he leans back to Memlinc, sometimes he foreshadows the prose of Joest van Cleve; but in this sensitive and witty portrait of Pierre Gilles, he is alone. Antonio Moro's fine dignity and virility appear in his *Self-Portrait* (20) signed and dated 1569. Fifteen years earlier he signed and dated the *Queen Mary* (22), a repetition, surely, of the Prado picture. Discounting the fact that as a replica this portrait could not have been expected to retain the more painter-like handling of the original we cannot fail to reflect that by the time he was thirty-five Moro had found a mechanical formula which sufficed him till the end. The fifteen years later *Self-Portrait* is virtually identical in technique. Rubens is poorly represented by a harshly over-cleaned *Portrait of a Woman* (25).

Two masters represent France in these Olympic games—F. H. Drouais and Lancret—whose *Tasse de Chocolat* (24) is as good as you could wish. Drouais' *Family Group* (9), one of his most important works, is signed and dated 1756, the year after he was received into the Academy. It shows how thoroughly he had mastered, at the age of twenty-nine, the suave technique not only of his father and Van Loo but also of Nattier. The mother in this group would generally pass as a Nattier atelier piece. In the father Drouais is more individual; here his corresponding numbers are Allan Ramsay in England and Battoni in Rome, though he is rather more metallic than either. But the little, delicate girl is entirely individual; she shines with a naïve charm which is exceptional in French dixhuitiême portraiture. I doubt if Drouais ever surpassed the portrait of this child. The colour scheme of cobalt blue, browny green, pale lilac and deep plum, is tasteful in the calculated, tinted style of its school. Reynolds' work of the same date and of his *Brummell Children* (21), of 1783, mark the difference between colour which seems naturally, indeed almost accidentally, to be of the very flesh of the texture and design, and colour, such as Drouais', which seems to have been applied from without. Incidentally how vigorous and resourceful in invention Reynolds was at sixty years old.

We pass to other problems. Is the *Madonna and Child* (4) wholly or in part by Giovanni Bellini? The dull and awkward Jesus is very far from the radiant and gracious Child of the master's truest works. But the Madonna surely stands above the line dividing the master from his school, unless we postulate an exceptionally initiated scholar. To Licinio is attributed *A*

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C—The Infant St. John, by Filippino Lippi. Panel, 73.3 cm. by 41.3 cm. (Private Collection).

D—Deposition from the Cross, by Jan Prevost. Panel, 40.6 cm. by 31.1 cm. (Private Collection)

Plate II. Old Masters at Messrs. Agnew.

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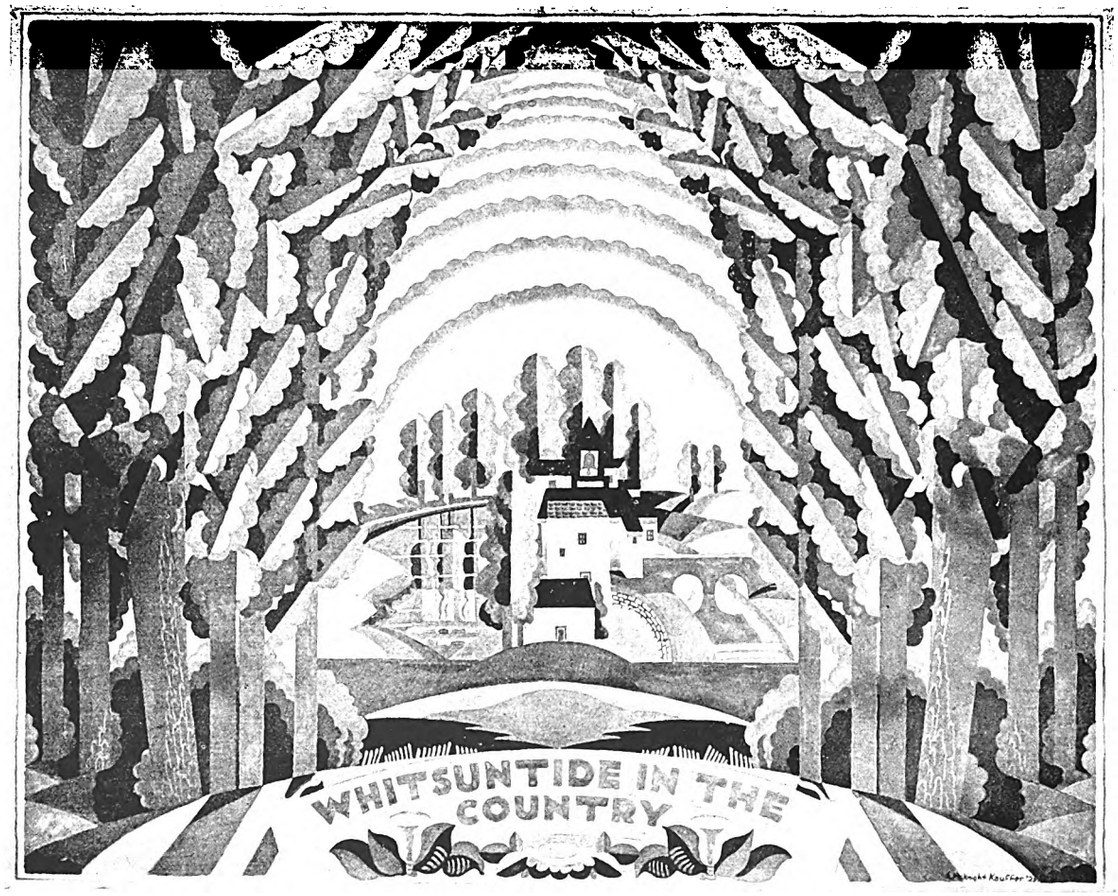
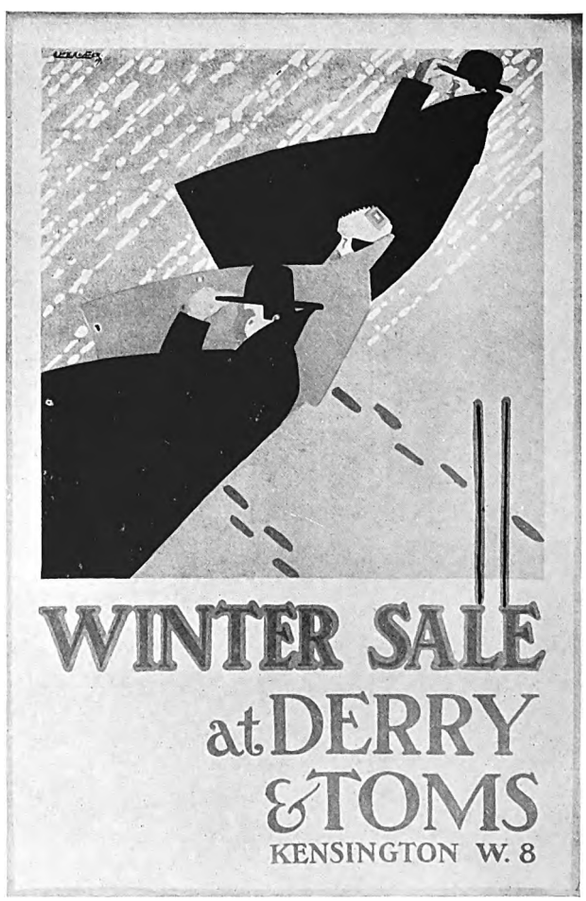


A—Colour poster by E. McKnight Kauffer.

I recognised some old acquaintances, and made some new ones....

B—Illustration by J. E. Laboureur from "The Devil in Love." (Heinemann.)



C—Colour poster by E. McKnight Kauffer.

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Young Man (18), which poorly constructed though it be has a vitality unknown in that dull artist. Some say it may be by Lotto—a handy place for pieces which will not fit elsewhere in the puzzle. His *Lucretia* (19) in her green and blood-orange dress is characteristic of the richest vein of this chameleon and effeminate genius. Two other handsome portraits baffle the cataloguer—*William of Orange*? (12) ascribed to Cuyp, for which one cannot call to mind a precedent, and *Alberti and his Page* (26), inscribed "anno XXX della sua eta Paolo Cagliari? . . . il ritrasse nel 1557." The inscription presumably has been falsified and "at the time of going to press" no better attribution than Salviati has transpired.

THE ART POSTER AND THE ART BOOK

BY R. R. TATLOCK

SICKERT, or as we are all now training ourselves hard to call him, Walter Richard Sickert, A.R.A., said in a recent article that the most useful distinction in painting is between the reported and the alembicated. "Alembicated," as every schoolboy used to know, means distilled. Webster avoids the word but reminds us that an alembic is an obsolete type of retort or still, that the word may be used metaphorically and that one Brimley was guilty of coining the phrase, the *alembic* of a great poet's imagination. Thus, so far as grammar is concerned, our Royal and Academical colleague is more than justified. The neat distinction, if applied strictly to pictorial art, is also justified, having that brain-clearing quality that is the test of fitness in such cases. But, contrary to the implied belief contained in innumerable articles, the picture does not cover the whole ground of what we understand as art. Changing our preceptor, we would quote from Mr. Roger Fry, who recently said in these pages that there are two routes of approach to a complete work of art; the artist may either work through his sensibility towards the perfect organization of form or else he may attack the organization of form deliberately, and, when once he has mastered that, allow his sensibility to give body and substance to what began as an abstraction. The distinction implied in that dictum applies to art as a whole, to abstract as well as to pictorial art, and to art irrespective of the medium used.

The modernists, by which I mean all the other "ists" ever thought of, selected Mr. Fry's second avenue of approach to complete artistic expressiveness. They started off by deliberately inventing abstract patterns or three-dimensional designs, based only indirectly on natural forms, as so many artists have done throughout the course of the history of art. There could never have been any degree of fuss over the modernists had they stopped at that, had they applied their designs, as former decorative artists did, to the objects constructed by craftsmen, to tables and chairs, plates and jugs and bowls; but the moment they began to take their places as painters of pictures, to frame their designs in gilt frames and exhibit them in competition with purely pictorial art, the mass of art lovers and connoisseurs denounced them with a considerable show of reason as abnormalists, or with no sort of reason at all, as intellectuals, or with crazy passion, as Bolsheviks. Such criticism, spoken and written, proved too much for the modernists, for it destroyed the little market in which they contrived to disport themselves. Since then, some have steadily explored the second avenue mapped out by Mr. Fry and come into real competition with the pictorialists. Others have refused to advance along Mr. Fry's avenue, have stuck by the tradition of their school and have set about the task of finding ways and means by which abstract art might supply the needs of modern life.

Probably the most successful member of the group to persuade the man of the world that abstract art is not only inoffensive to him but is capable of affording him positive entertainment is Mr. E. McKnight Kauffer. This feat he accomplished largely by giving up the gilt frame and taking to the hoardings. His posters, now so familiar, at any rate to Londoners, differ in no important way, as far as I can see, from the cubist pictures he and his colleagues used to show in the exhibition rooms. They are essentially abstract designs, and where they exhibit a tendency to representationalism, as in the poster of the Colne River at Uxbridge, natural forms are presented in an extremely simplified form. A natural scene is depicted in such a poster as though it consisted of a series of flat sheets of colour of various fantastic shapes, like a map of the retinal image, these shapes being based not only on the silhouettes of trees, masonry, or of whatever the subject happens to consist, but also on the silhouettes of large areas of light and shade. By this method the eye may somehow be persuaded to accept a highly artificialized transcription of natural forms.

In this respect Mr. Kauffer works in line with a great many other decorators throughout Europe and America, and with such English contemporaries as Mr. Gregory Brown, Mr.

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Herrick and Mrs. Laura Knight. It is when he gives play to his fancy, however, that he produces designs that are quite different from those of other artists. He expresses his personality, one feels, most fully and freely, by means of such whimsical inventions as the half decorative, half symbolical notion of the Great Fire of London in the poster advertising "London History at the London Museum"; or the ballet-like figures of an impossible lady and gentleman framed in an impossible system of ribands and vegetable growths, in the poster recommending Messrs. Eastman's methods of dying and cleaning; or the very sympathetic notion of a mammoth not too gigantic to be dwarfed by the disc of an Ancient Mariner sun and a Jules Verne aurora borealis. Other examples of the same sort are shown on PLATES A and C. When Mr. Kauffer presses pictorialism beyond a certain point, he is always careful to preserve intact the original design on which the realistic features of the pictures are built, but somehow the result as seen on a hoarding, is less effective. Such things as the realistic representation of a pond and trees in the poster, "Hadley Wood by Tram," is undeniably good as a picture, but has not quite the arresting quality of Mr. Kauffer's fanciful abstractions. Perhaps "arresting" is not quite the right word, for the essence of a poster is that it should appeal to the eye of the most hurried passer-by. This is what Mr. Kauffer's best works do, and they do it because the artist quite boldly assumes that any crowd in any street will include a large proportion of people of taste. This, according to the teaching of his school, is a contradiction of the truth, but the success these and similar posters have had justifies us in suspecting that there is something wrong with the current view that the English public is incapable of appreciating beautiful combinations of forms and colours. The academical tradition in England has undoubtedly led the public away from good design and colour, so that people have been trained to overlook these elemental qualities and to expect and to seek out quite other interests in the exhibition rooms. That, however, is not to say that the very same people, when sufficiently off their guard, cannot and do not appreciate design and colour. The success of this school of poster artists proves that they do, and that their powers of appreciation have been awakened without any theoretical instruction, and without any sort of course of study.

It would appear probable, not only that the "pure design" has really a wide appeal, but that the eye is satisfied by it at once and not for long. Each observer must settle such a question from his own experience, but it seems to me that, like newspaper articles, posters of this sort, once seen and enjoyed, quickly lose their interest. Thus we are confronted by an argument in favour of the theory that good design and colour arrangement, while probably the most essential elements in pictorial art, are appreciable with extraordinary readiness and ease, but that, in themselves and without the enrichment of content that comes through the artist's direct and sympathetic contact with nature, they fail to satisfy for long. This, I think, was the experience of most people who cared enough for Cubist paintings to collect them, and the excellent exhibition of Mr. Kauffer's posters, arranged by the Arts League of Service, at 60 Gower Street, W.C., bears out the same impression.

Just as the English modernists have so wisely and successfully invaded the hoardings, so their French contemporaries have set about reforming the book illustration. Everybody had come to dislike illustrated books, to be annoyed by a draughtsman's intervention with his idea of what Stevenson meant Archie Weir to look like at the fateful meeting with his father on the steps of George's Square, or what Mr. Shaw meant an actress to look like in the part of Fannie. These were mere interruptions of one's reading. The abstract pictorialist could, however, successfully co-operate with the artistic printer and help him to decorate a book. At the same time he could please the reader's eye in the fraction of time required to turn over a page, and he was not compelled by his training tediously to redescribe the figures created by the author. The French modernist illustrators have therefore had the same success with the general public as our poster artists have had. When it comes to illustrating a book it seems possible to carry creative representationalism a step further than Mr. Kauffer appears able to do on the hoarding. There is less need in the former field to hesitate to start the exploration of Mr. Fry's second avenue. Thus in the admirable illustrations by M. Laboureur, to Jacques Cazotte's "The Devil in Love" (Heinemann) [PLATE B], the figures are more fully modelled and more completely enveloped in light than would be effective on a poster.

If in the future we are to have a revival of fine illustrated books, we must for the moment confirm this habit of engaging the services of French illustrators. We have had until now approximately no thoroughbred English book decorators. Those we have possessed have been inherited like heirlooms from the men who used to contribute wash-drawing illustrations to our weeklies and oil paint illustrations to the Royal Academy, both in the most degraded pictorial journalese. Our real artists have been

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too much infected with English pride to think of co-operating with the photo-process man. They wait, as usual, for somebody else to start the fashion. The French artists, with their fortunate lack of dignity, have long established themselves firmly and indispensably in every other editor's office in Paris, as the French bookstalls bear ample witness. With a less important part of the whole ground broken by our poster designers, there should be no difficulty in bringing about an enormous improvement in other branches of art work where semi-abstract art may be expected to be acceptable. There is not the slightest reason why the most serious abstract artists should not devote themselves to designing and decorating such articles as sweet boxes, cigarette boxes (or even cards), show tickets and the thousand and one tremendous trifles on which real designs are now demanded by the public. And where were our Mr. Kauffers when the " Wembley Lion " was born?

A GROUP OF PANELS OF ENGLISH ALABASTER

BY W. L. HILDBURGH

THE five panels shown on PLATES I and II, executed in alabaster, should, I think, be acknowledged to be English in type and in workmanship, as they have been acknowledged to be English in material. This is the opinion, also, of Dr. Philip Nelson, F.S.A., whose numerous publications concerning English alabaster carvings include one[1] devoted particularly to those of the period to which I believe that the present panels should be attributed, and who has brought to my notice several of the parallels noted below, between the panels and definitely English alabasters of that period. Certain other students of English mediæval sculpture, whose learning and competence are such that their opinions cannot lightly be disregarded, have, however, up to the present been unable to accept for the panels an English origin. The results of a detailed examination seem, therefore, worth recording, and especially in view of their manifest importance if the panels can be shown to be English. One may hope that other examples of this particular class of work may be brought forward, and documents helping to localize its source.

The panels have, like so many of those produced by the English alabaster industry, formed part of a set presenting events of the Passion. How many were originally comprised in that set is now difficult to decide, for English sets of alabaster panels show a varying number of events.[2] The somewhat uncommon, in alabaster, *Last Supper*, and the rare[3] *Marys at the Tomb* indicate that the set to which our panels belonged must have been an unusually complete one. It is difficult to say precisely how they were mounted, for (so far as I recall) no set of tables made during the period to which I believe that the present ones should be attributed retains its original mounting.[4] However, as they have latten loops at their backs,[5] corresponding to those on the backs of alabaster tables still in place on the wooden frameworks made to support them, we may very reasonably conjecture that they were intended for attachment to a wooden frame, and probably formed (as did the others just mentioned) parts of an altar-piece. The *Deposition*, the only member of the group retaining its original dimensions, is 21 in. high and $14\frac{3}{4}$ in. wide; the widths of the other panels vary from $14\frac{1}{2}$ in. to 15 in. The backs of the panels show neither markings[6] indicative of the workshop in which, or the sculptor by whom, the panels were made, nor numerals showing their relative positions with respect to each other[7] and thus giving us some idea as to the original size of the set.

It is unfortunate that the recent history of these panels has been such as to deprive us of any clue as to their origin which might possibly have been afforded us had we knowledge of the place, or even the district, where they had been until drawn into the net of the modern collector. Their present owner obtained them, through an intermediary, from an aged amateur, now dead, who lived near Bordeaux,[8] and who had added to his collection during wide travels in many years.

There are two alabaster groups, formerly[9] in the J. E. Taylor Collection, and said to have been previously in the Collegiate Church of

[1] " Earliest Type of English Alabaster Panel Carvings," in *Archæol. Journ.*, Vol. LXXVI (1919), pp. 84 *seq.*

[2] Cf. E. S. Prior and A. Gardner, *Medieval Figure-Sculpture in England*, Cambridge, 1912, p. 463; E. Maclagan, " An English Alabaster Altarpiece in the Victoria and Albert Museum," in BURLINGTON MAG., Vol. XXXVI (1920), pp. 56 *seq.*

[3] I know of only one other example, a late fifteenth-century panel, at Saint-Riquier (Somme), France, to which Dr. Nelson has drawn my attention.

[4] Cf. Nelson, " The Woodwork of English Alabaster Retables," in *Trans. Historic Soc. Lancashire and Cheshire*, 1920, p. 50.

[5] Similar wire loops are present in the backs of the earliest English alabaster panels known. Cf. Nelson, loc. cit.

[6] Cf. Maclagan, op. cit., pp. 54, 64 *seq.* The panels are so unusual in character that we may easily believe that special marks would not be needed to show that they belonged together or to a particular framework (cf. *ibid.*, p. 54).

[7] Cf. *ibid.*, pp. 54, 65; Hildburgh, *Antiquaries Journ.*, Vol. I (1921), pp. 224, 231, and Vol. IV, pp. 374 *seq.*

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Huy, Belgium, which some authorities have looked upon as so closely related to the present panels as to suggest that they have had a common origin. I take these, however, to have been made in some other place than, although perhaps under the influence of work similar to that of, our panels. The two groups in question clearly formed parts of a Crucifixion scene somewhat akin, in both the attitudes and the dispositions of its figures, to the one shown on our *Crucifixion* panel, but (being 22 in. and 26½ in. high) on a larger scale. To me, the resemblances in these groups to the corresponding parts of our *Crucifixion* seem almost wholly superficial, and largely due to the following of conventional—and not especially English—renderings of the scene; and the groups themselves—as they seem to others also—to have had the Walloon, or closely related, origin suggested by their former situation at Huy.[10]

It seems strange that, of the great number of alabaster carvings, both English[11] and foreign, still existent, none that I have been able to learn of seems to be quite like the present panels. Foreign works, so far as I know, have nothing more like them to show than the pair of groups described above. We must, however, keep in mind that the English alabasters we are accustomed to see in altar-pieces, in their ancient housings, or separately in museums, are, with but few exceptions, products of an industry rather than of individual sculptors; that they were produced in quantities, largely from stock patterns, for sale in England or for shipment abroad; and that when panels were ordered depicting scenes from the life of one of the less popular saints, often the workman merely adapted the figures—sometimes the background as well—of one of the standard groupings so that they should conform to the new story he had to set forth. Attractive, to our eyes, as are most of the existent mediæval English alabaster panels—even those in deplorably stripped and mutilated states—there are but few which can be claimed as fine examples of craftsmanship, and fewer still which can stand comparison with the best English sculpture of the fourteenth and fifteenth centuries carried out in other materials. Yet we can hardly doubt that alabaster-work was then being turned out more carefully executed—even if the same traditional designs and dispositions of figures, and the minor balances attained through the constant repetitions of certain subjects, were followed in it—than the finest of the tables we are accustomed to look upon as typical.

It is difficult to believe that on the occasions when royal patronage was extended to the alabaster carvers, sculpture of the qualities which sufficed for the donations of lesser persons and for churches of subordinate importance would have satisfied their patrons' demands; assuredly, the attainable standard of English craftsmanship (including, as is evidenced by tombs and by images still existent, that of the "alabastermen") of the period was too high for them to have been content with trade-products or their equivalents. When, for example, Edward III paid, about 1370, £200—a very great sum for that time—for a reredos for the chapel of the Order of the Garter in Windsor Castle,[12] that reredos doubtless was not made up of such carvings as served the export purposes of the time, or of a little later, and with which we are familiar.

The beauty of the figures of the present panels and the fineness of execution have been amongst the causes for doubt, to which I have alluded above, as to the possibility of rightfully attributing the panels to an English source; whilst a further cause has been a "feeling" that they have closer affinities to Flemish art, or to French, than to English. But the old cry of "Too good to be mediæval English work" no longer, in view of what we know of English mediæval art and craftsmanship, serves to close an argument. And when "feeling" of the kind is mentioned, we have the right to ask for something specific, either Flemish or French, which indicates that it has had a related origin.[13]

Those who have denied an English origin for the present group of panels have, nevertheless, acknowledged that certain arrangements of the

[8] Although we have at present no indication that the panels were in the Bordeaux district before they were acquired by their late owner, the fact that that district still contains many alabaster carvings of unquestioned English workmanship is worth recalling. A number of these have been figured in J. A. Brutail's *Album d'objets d'art existant dans les églises de la Gironde*, Bordeaux, 1907. Amongst the alabaster carvings there figured are some (e.g., those shown on Plate 22) which suggest that they may have been made in France under the inspiration of the common English alabaster-work of the period, rather than in England. Cf. also the *Illustrated Catalogue* of the Exhibition of English Mediæval Alabaster Work, 1910, Society of Antiquaries, London, 1913, p. 19; No. 45 of that exhibition, now in the Nelson Collection, seems to belong to the same class.

[9] They were sold at Christie's, July 2, 1912; cf. No. 195 (with Plate) in *Catalogue* of sale. They are there called "English (School of Nottingham), 14th century."

[10] For a brief note on these, and on some other alabaster carvings from places not very far from Huy, see G. Swarzenski, "Deutsche Alabasterplastik des 15. Jahrhunderts," in *Städel-Jahrbuch*, Vol. I (1921), p. 176.

[11] Dr. Nelson, who for some years has been preparing a corpus of the products of the mediæval English schools of alabaster work, informs me that he has records of more than 1,200 examples in collections and in churches, and of about thirty sets.

[12] Cf. *Illustrated Catalogue*, Alabaster Exhibition, p. 3.

[13] It seems worth observing, however, in this connexion, that French sculptors may have influenced directly the work of some of the English "alabastermen." The Frenchman, Hawkin Liege, for example, who was in 1367 paid a considerable sum (cf. *Ill. Cat.*, Alab. Exhib., p. 2) for his work on the tomb of Queen Philippa in Westminster Abbey, very probably came into such close touch with English carvers of alabaster as to affect the style of at least some of them.

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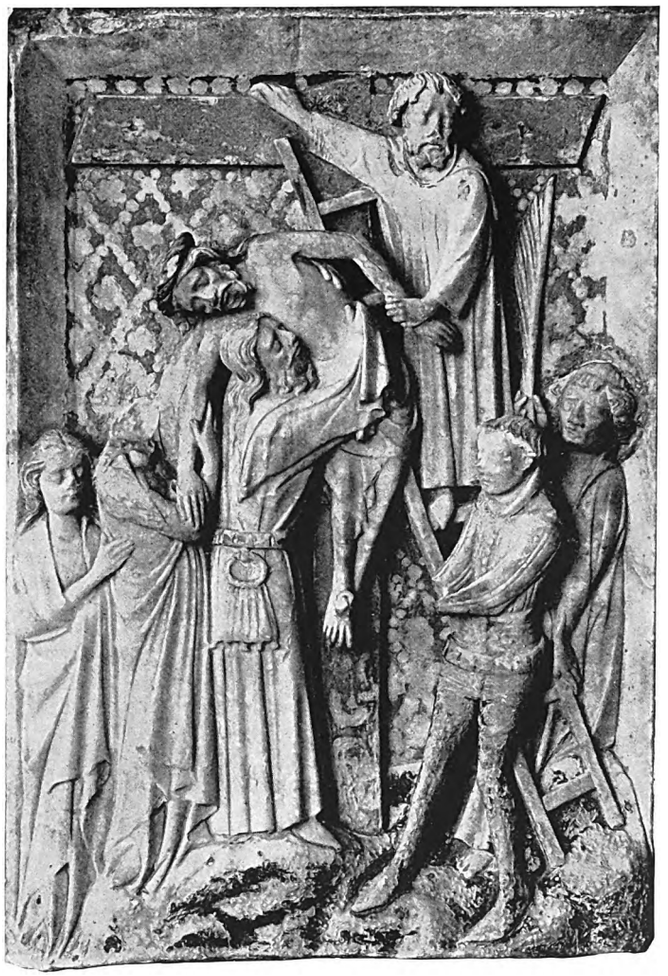
A, B, C, D—The Last Supper, the Crucifixion, the Marys at the Tomb and *the Proof of Thomas*. Part of a set of alabaster panels showing the events of the Passion. Widths, from 36.8 c. to 38 cm. (On exhibition at the Victoria and Albert Museum)

Plate I. A Group of Panels of English Alabaster

A Lion Killing a Horse. Modelled by Giovanni da Bologna and cast in bronze by Antonio Susini. (Detroit Institute of Arts, U.S.A.)



E—The Deposition. One of a set of alabaster panels showing the events of the Passion. (On exhibition at the Victoria and Albert Museum)

See Shorter Notices: Another Signed Bronze by Antonio Susini.

Plate II. A Group of Panels of English Alabaster.

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subjects, and many of the details, are just what we find in similar alabasters of English workmanship. And it is only because of the unusual "feeling" and the quality of the sculpture that they have put forward a theory that the panels are Continental copies, made of English alabaster — which, according to mediæval records,[14] appears sometimes to have been sent abroad unworked. It will be well, therefore, to test this theory.

A mediæval copyist was, I think we are entitled to assume, most probably either trying to produce a duplicate closely resembling its original—perhaps so closely that it might even be mistaken for the latter—or was working in his own style and using the original merely as a source of inspiration. In the former case we should expect to find a close adherence to the most salient features not only of the design, but also of the style, and the reproduction of at least some workshop mannerisms; in the latter, adherence only to the general forms of the design and its component parts, with individuality expressed in their treatment, together with a general disregard of workshop, and even of local, mannerisms. Now, it is obvious that in the present case we have not to do with a copyist assignable to the first category; the sculptor who carved our panels was, clearly, not slavishly copying English alabaster-work of the kind we are most familiar with, for his productions have an artistic character distinctly their own, besides exhibiting superior craftsmanship. It seems equally obvious that we have not to do with a copyist of the second kind, for the panels display a whole series of resemblances—a few of them of so minor a character as to make improbable their having been produced of set purpose by any but a painstaking forger—to certain carvings, whose English origin has not been questioned and which hold a definite position in the development of the English alabaster industry. The resemblances thus far remarked—and I think that we need hardly doubt that the list would be longer if our panels had been better preserved, and if we possessed more of the set to serve as bases for comparison—are:

1. The shape of the edges, moulded in front so as to form a frame, and chamfered at the back. The former important feature, which is characteristic of English alabaster panels of the earliest of the periods (i.e., 1340-1380) whereinto, for convenience, the history of the English alabaster industry has been divided,[15] and which appears to have become obsolete a little later, is just what we should expect to find in English alabasters of the period to which our other considerations point.

2. The portions within the eye-sockets of each face are the rounded protuberances, without details (which have been painted, not carved), characteristic,[16] almost from their inception, of the tables and the small images produced by the English alabastermen.

3. The forms of the bare feet correspond, in almost all instances, to the forms we are accustomed to find on the ordinary English alabaster tables.

4. The hands show, in some measure, parallelisms corresponding to those in the case of the feet; and many of them resemble fairly closely in treatment those we are accustomed to see on small English alabasters.

5. Upon the *Deposition* the background—the only background remaining sufficiently intact for us to base a valid judgment upon it—has been ornamented with a pattern of small gesso bosses (now fallen away; the exposed portions of the stone indicate their former situations) in a painted ground, following a technique very often found on English alabasters. It is interesting (and, I think, peculiarly instructive) to find that this pattern, while differing from most others upon English alabasters hitherto recorded, is almost identical with the patterns on three tables of the late variety of the "Earliest Type,"[17] excepting that in those three the pattern has its lines horizontal and vertical, instead of in the much more pleasing diagonals of our *Deposition;* and (including the diagonal setting) with the pattern on a table[18] of the "Embattled Type"—the type which followed immediately upon the "Earliest Type," and clearly was derived from it.

6. The green foregrounds of the *Crucifixion,* the *Deposition,* and the *Marys at the Tomb* have been dotted, in a way very characteristic of English mediæval alabasters, with little flowers consisting each of a red circular spot surrounded by a group of similar white spots.[19]

7. The sloping ends of the cross, to be seen in the *Deposition,* are to some extent character-

[14] E.g., those quoted in J. Bilson's "A French Purchase of English Alabaster in 1414," in *Archæol. Journ.*, Vol. LXIV (1907), pp. 32 *seq.*, relating to the journey to Chellaston (where alabaster was quarried) of Alexandre de Berneval, an architect-mason of Rouen, for the purpose of purchasing alabaster for some use—what, is now unknown—in connexion with the church of Fécamp Abbey.

[15] Cf. Nelson, "Earliest Type. . . ."; *Ill. Cat.*, Alab. Exhib., p. 27; Prior and Gardner, op. cit., p. 470.

[16] While characteristic, these smooth eye-protuberances are by no means always present; e.g., cf. *Antiquaries Journ.*, Vol. IV (1924), p. 377, footnote 4.

[17] One is a remarkable panel, in the Kunstgewerbe Museum at Cologne, combining (by means of a tall lily plant bearing the Crucifix) a representation of the Annunciation with one of God the Father upholding the Crucified Son (cf. *Archæologia*, Vol. LXXIV [1923-24], "An English Alabaster Table of the Annunciation with the Crucifix"; Nelson, "Earliest Type . . .," pp. 93 *seq.*). The others are in the British Museum and at Hawkley, Hants (cf. Nelson, *ibid.*, pp. 87 and 91 *seq.*, and Plates III and VII).

[18] A *Crucifixion* in the Metropolitan Museum of Art, New York. Cf. Nelson, "English Alabasters of the Embattled Type," *Archæol. Journ.*, Vol. LXXV, Plate XIV and p. 325.

[19] We may observe, in passing, that while such flowers form, due to their very common occurrence, one of the salient characteristics of English alabaster carvings, they are not confined to English art (in which they also appear elsewhere than on alabasters; cf. *Ill. Cat.*, Alab. Exhib., p. 23); they are also to be found, although comparatively very rarely, on examples of Continental mediæval art.

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istic of the later alabaster tables of the "Earliest Type" and of the tables of the immediately subsequent "Embattled Type."[20] They occur occasionally—probably, I think, as a traditional detail—also on later tables.

8. The treatment of the central figure in the present *Crucifixion* very distinctly resembles that on the "Earliest Type" *Crucifixion* in Dr. Nelson's collection;[21] and the figures of the group containing the Blessed Virgin there are, although only three and not grouped quite as here, much like the corresponding figures on our panel. Furthermore, the Risen Christ of the British Museum's table of the *Resurrection*,[22] the arrangement of whose gesso bosses resembles[17] that on our *Deposition*, shows modelling very similar to that of the Crucified Body of our *Crucifixion*.

9. The wings of the angel in the *Marys at the Tomb* are very like Gabriel's in the Cologne Museum's *Annunciation*.[17] They resemble fairly closely, also, those of the angel supporting the end of the crook of the crozier of Bishop William of Wykeham[23] (1367-1404), still preserved at New College, Oxford. These resemblances seem especially worthy of note, because the form of the angel here has been adduced, by opponents of an English origin for our panels, as one of the things indicating a non-English origin.

10. In the *Deposition*, the nimbus of St. John—the only nimbus upon our panels which has retained its colouring fairly intact—is like that of the Blessed Virgin in the Cologne Museum's *Annunciation*, and particularly in having a band of dots of painted gesso rising between the outer edge and a painted line concentric with that edge. A similar line of similar dots[24] similarly borders the cruciferous nimbus of the Risen Christ of the British Museum's *Resurrection*, above referred to as having a background pattern resembling the one of the present panel and a Christ resembling the Christ of our *Crucifixion*.

11. There is much likeness in style, and some likeness in quality, between the present panels and two, depicting respectively the *Nativity* and the *Resurrection*, in Dr. Nelson's collection.[25] The two are of a form transitional from the "Earliest Type" to the ordinary "Embattled Type," and show, together with their battlements, moulded edges similar to those of the "Earliest Type." Presumably—it is unsafe to dogmatize concerning the productions of an industry in which tradition was so strong as in the alabasterman's—they are just a little later than our panels. It is interesting to observe that the soldiers of Dr. Nelson's *Resurrection* wear gauntlets represented like those of the centurion in our *Crucifixion* and the soldier beside him; and that the peculiar sleeve (which, I have been told, is to be dated about 1380) of that soldier and of the soldier in our *Deposition* appears also on the soldiers of that *Resurrection*.[26]

It will, doubtless, have been observed by anyone reading the above that the resemblances noted indicate, both through the shape of the panels and through such details as are not common to English alabasters of most periods of the industry, that our group of panels was made probably about the latter part of the so-called "Period I"[15]—that is, about 1375—1385. The armour of the soldiers, and details of other costumes, would seem, if we could trust them as reproducing types of the period at which the panels were made, to bear out this dating closely. Although the representations of armour on English alabaster panels are, notoriously, not usually to be trusted as evidences of the dates of their respective sculptures[27] (for fourteenth-century armour was being shown on tables carved long after the close of that century), when we find the styles of the armour and of the clothing closely coincident in their testimony with the other evidences as to the date of our panels, and when we recall that the latter are—whatever may have been their origin—clearly outside of the run of ordinary shop-work copying traditional forms contemporaneously obsolete in the living world, I think that we may accept those styles as valid evidence (of at least a corroborative character) as to that date.

So far as I see, no good reason has appeared for the suggestion that our panels are fifteenth-century copies of fourteenth-century work. And it seems to me that little further need be said concerning suggestions that they were made on the Continent, because the numerous resemblances between them and English alabasters in general, and those of a specific and limited period in particular, and the seeming lack of Continental work indicating a school to which the artist who carved them might have

[20] Cf., for examples, Nelson, "Earliest Type . . .," Plate VII; and ". . . . Embattled Type," Plates XIII, XIV, XVI. Such crosses are not, however, exclusively English or peculiar to English alabasters; they also appear, for example, on ivories assigned to the second half of the fourteenth century, and to French craftsmen as well as to English.

[21] Cf. Nelson, "Earliest Type . . .," Plate VII and p. 92.

[22] Cf. Prior and Gardner, op. cit., Fig. 545; "Earliest Type . . .," Plate III.

[23] Cf. W. H. St. John Hope, "The Episcopal Ornaments of William of Wykeham . . .," in *Archæologia*, Vol. LX (1907), pp. 465 *seq.* and Plates XLV, XLVI; C. J. Jackson, *History of English Plate*, London, 1911, pp. 114 *seq.* and Plates. The crook seems to have been made in Bishop William's time, although the staff may possibly be of earlier date. Cf. Hope, op. cit., p. 472.

[24] This feature, quite clear on the alabaster, is, unfortunately, hardly visible in the half-tone reproduction already cited.

[25] Cf. Nelson, ". . . Embattled Type," Plate V and pp. 317, 320.

[26] The reproduction cited does not, unfortunately, show this as clearly as it should. What seems to be a sleeve of the same sort, but fuller, is worn by the centurion (who is gauntletted like ours) of the embattled *Crucifixion* of the Périgueux Museum (cf. Nelson, ". . . Embattled Type," Plate XIV and p. 326).

[27] Cf. *Ill. Cat.*, Alab. Exhib., p. 21; Maclagan, op. cit., p. 63.

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been attached, appear sufficient to answer critics whose principal argument is that they have not hitherto known anything definitely English quite like them.

We may therefore, I think, reasonably conclude—and without requiring more evidence than that now available—that our panels were produced in an English workshop of about the period 1375-1385, and by an artist so habituated to executing work of the kind that he followed unconsciously in details the traditions of the place where he had been accustomed to practise his art. Furthermore, that they belonged to a large set, presumably mounted as an altar-piece, which was probably ordered by some person of exalted rank or unusual wealth for a specific situation, and was intended to be of exceptional quality, as compared with the sets turned out in the ordinary course of trade. Possibly, some day, we shall learn from English records what that set was and the occasion of its production; and perhaps even the name of its artist. And, although that name should perhaps prove to be one of an Englishman known to have worked abroad for a time and thus to have been subject to foreign influences, or one of a foreigner long settled in England, but owing to a Continental training influences which have left some impress on his style, the panels will, I feel sure, still have to be looked upon as English in design, in tradition, in technique, and in everything except perhaps the imponderable effect on his spirit of an artist's early training.

SHORTER NOTICES

ANOTHER SIGNED BRONZE BY ANTONIO SUSINI.—In connexion with the note by Mr. Eric Maclagan on a signed bronze horse by Antonio Susini in the Victoria and Albert Museum (BURLINGTON MAGAZINE, February), the only signed bronze figure by this artist so far known, it may be of interest that the Detroit Institute of Arts has recently acquired another bronze bearing his signature [PLATE]. It is the well-known group of a lion killing a horse, which has always been, and I believe rightly, attributed to Giovanni da Bologna. Dr. Bode, who reproduced in his publication, *Italian Bronze Statuettes*, Vol. III, the example in the Museum at Brunswick, remarks that this group, with several others, has already been mentioned by Baldinucci, the contemporary of Giovanni da Bologna, in his list of this artist's works: *Il cavallo ucciso dal leone*. As we know by a letter from Giovanni da Bologna himself that Antonio Susini reproduced casts from his models ("Susini che ha gitato nelle mia forme di molte statuette"), there is no reason to doubt that the original invention is by Giovanni in spite of the fact that Susini signed it as his work. The signature reads "ANTº SVSINI FLORE OPUS." W. R. VALENTINER.

CHINESE ART AT MESSRS. SPARKS.—The collection recently brought from China and now on view at Messrs. John Sparks, 37 Duke Street, contains several objects of exceptional interest. Foremost among them is one of those tall slender covered jars, having figures applied in relief, which were buried in tombs during the Sung period and perhaps earlier. Their precise purpose is unknown, but it is assumed that they contained food offerings for the dead. Many have been unearthed in recent years and generally they are of such crude workmanship that the identity of the applied forms can hardly be recognized. This jar is unusual as to its height of 32 inches and as to its plastic beauty and perfect state of preservation. The bird with out-stretched wings on the cover, looking like a goose just alighted, is an especially fine piece of modelling. Round the neck are the Animals of the Four Quarters and symbols for the sun and moon; below them are the customary twelve standing figures. The whole is covered with a fine pale olive glaze.

Several articles of jewellery are interesting, notably the gold earrings and hair-pins; and there is an elegant Kuanyin in gilt-bronze somewhat like the well-known figure belonging to Mr. Raphael. All kinds of other mediums are represented—jade, lacquer, ivory, soapstone and painted enamel; but the most striking and satisfying object next to the mortuary jar described above is a three-legged bronze cauldron with cover, standing 17½ inches high.

If a catalogue be printed, as one has been for this collection, it seems a pity that more care is not taken in its preparation. Such monstrous transliterations as "Ka Wong" instead of "K'ai Huang," "Kea-Tsing" instead of "Chia Ching," and "Pao-Sang-Loh" instead of "po shan lu" are quite inexcusable in these days of general enlightenment about things Chinese. Then the aforesaid bronze cauldron or *ting*, although assigned in the catalogue to the Ch'in period, is there called an "incense burner," regardless of the facts that incense had not then been introduced into China and that a vessel with a close-fitting and unperforated lid could scarcely be intended for burning incense. Also the statement that the decoration on a certain silver box is "interesting as showing Christian as well as Buddhist influence," seems unwarranted; though that is a matter of opinion. W. P. Y.

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LIEUT.-COLONEL E. F. STRANGE, C.B.E., T.D., has retired from the post of Keeper of the Department of Woodwork in the Victoria and Albert Museum, after forty-one years' service. His first appointment was to the Indian Section of the Museum, under the late Sir Pardon Clarke, then Keeper; but for a number of years he acted as Officer-in-Charge of the Reading Rooms of the Art Library. In 1908, he organized and was made Assistant Keeper in charge of the new Department of Engraving, Illustration and Design; and towards the end of 1913, on promotion to the rank of Keeper, was given the Department of Woodwork. For nearly seven years from August, 1914, Colonel Strange was away from the Museum, partly with the Army and latterly with the Ministry of Food, of which he was an Assistant Secretary and Member of the Food Council. He also served as British Representative on an Inter-allied Commission on the Rhine and as Chairman of the Departmental Committee on London Food Markets. Since his return, he has largely rearranged the Collections of Furniture in the Museum; and has catalogued the Japanese and Chinese Lacquer. He will be well known to many readers as a writer and lecturer on Lettering, Japanese and Chinese Art and Furniture; and for several years before the war was the art critic of the old *Westminster Gazette*.

HOLLAR MEMORIAL FUND.—An appeal was issued just a year ago asking for subscriptions towards the £120 required for a memorial tablet to Wenceslaus Hollar to be placed in St. Margaret's, Westminster. An attractively inscribed design for the tablet was engraved in 1745 by George Vertue. This design the sculptor has used for the tablet, which will be unveiled by Lord Crawford at 12.15 p.m., on Tuesday, June 16. Contributions have been received from President Masaryk, from Dr. Benes, and from the Hollar Society of Czech Artists, and others. Further subscriptions from those interested in the scheme will be gratefully received by Professor A. M. Hind, at the British Museum.

THE LITERATURE OF ART

CHINESE PORCELAIN. By BERNARD RACKHAM.

THE LATER CERAMIC WARES OF CHINA, being the blue and white, *famille verte*, *famille rose*, monochromes, etc., of the K'ang Hsi, Yung Chêng, Ch'ien Lung and other periods of the Ch'ing dynasty. By R. L. HOBSON. 156 pp. + 76 pl. (Ernest Benn.) £5 5s.

In these days of familiarity with classical China and its art we are prone to smile indulgently at the raptures with which in the last century people of æsthetic pretensions followed the cult of "Old Nankin" and other types of K'ang Hsi porcelain. It would, however, be idle to deny that, for all their greater artistic worth, when considered in isolation, the early wares from the tombs now so eagerly sought by collectors are less suitable for decorating the rooms of an average house than their better-known successors. These later porcelains are works of virtuosity rather than expressions of a strong and vital sensibility. Their loveliness is that of flowers and gems, to be enjoyed with no great exertion of spiritual effort, but beauty of this order they certainly possess in greater measure than most other classes of pottery. With their well-disciplined shapes and radiant colours, these high cultures of ceramic craftsmanship bring something alike of repose and of brightness into any environment in which they are set. It is likely, therefore, that there will be no great lessening in the number of collectors and admirers of Ch'ing porcelain, and they will need for their guidance and instruction such scholarly works as that now published from the pen of Mr. Hobson.

After a short introduction, the author relates in nine chapters the development of the manufacture of porcelain at Ching-tê Chên (with which naturally the book is mainly concerned) through the reigns of the three great eighteenth-century emperors and those of their successors in the nineteenth. An interesting chapter is devoted to European influences, and another to the porcelain of Fukien. Next follow an account of the various centres of manufacture of earthenware and stoneware, and a very helpful discussion of the development of shape. As Mr. Hobson points out, an experienced eye can judge by shape alone whether a vase was made under K'ang Hsi or his grandson; again, where other tokens, such as stiffness in the drawing of the decoration, are wanting or insufficient, the subtle declensions from high-bred form give guidance in the detection of modern copies. Marks and subjects of decoration are fully treated in two closing chapters.

In several passages the good qualities of various types are aptly estimated—the unsurpassable K'ang Hsi blue, the effectiveness of "Long Elizas" (though it may be thought a little excessive to speak of them as "perhaps the most successful of all attempts to use the human figure as a motive for ceramic decoration"), the superiority of the overglaze *famille verte* enamels to those painted *sur biscuit*. To some it may seem questionable whether, in the *famille verte*, the violet-toned enamel blue which, under K'ang Hsi, was adopted for its technical advantages in substitution for the underglaze blue, is really so efficient as the latter in binding together in one harmony of colour the remaining pigments. A soft beauty,

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A—Plate with lotus design in famille verte enamels. K'ang Hsi period. (Mr. Harvey Hadden)

B—Vase with prunus design, partly in red on black ground. K'ang Hsi period. (Mr. J. C. J. Drucker)

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unsurpassed in its way, belongs to the five-colour scheme with underglaze blue as revived in the reign of Yung Chêng.

The seventy-six plates include, in the ordinary edition, twenty-six in colour, among which we may point out as peculiarly successful the yellow vase in the frontispiece, the *lang yao* vase of PLATE XXI, and the piece of "peach-bloom" in PLATE XXIII. We may note what seems to be a slight slip on page 98, to judge from the inscription on two cups in the Salting Collection, which reads: L'EMPIRE DE LA VERTU EST ETENDU JUSQU'AU BOUT DE L'UNIVERS. BERNARD RACKHAM.

INDIAN ARTISTIC CULTURE. By W. ROTHENSTEIN.

THE INFLUENCES OF INDIAN ART. Six papers written for the Society by JOSEF STRZYGOWSKI, J. PH. VOGEL, H. F. E. VISSER, VICTOR GOLOUBEW, JOSEPH HACKIN and ANDREAS NELL. Introduction by F. H. ANDREWS. 251 pp + 36 pl. (India Society.) 25s.

When Cunningham and Fergusson, with other pioneers of Indian archæology, were making their researches and publishing records of their discovery, little was known of Far Eastern art. Although Fergusson was fully alive to the originality and power of Indian building, Indian sculpture was studied for its historic and iconographic interest; its plastic qualities were ignored. The same may be said of Indian painting. It was not until Rossetti and Whistler in England, and the impressionists in France, discovered a new inspiration in the Japanese prints, which were beginning to reach Europe, that serious attention was directed to Far Eastern fine art. That this existed in India was long denied by Sir George Birdwood and other scholars, to whom the treasures of India had been open. There are signs that a more generous appreciation of Indian artistic culture and of its influence upon Buddhist art throughout the East, is now growing. The Indian Society has done well to publish the six lectures delivered in London by six eminent foreign Orientalists.

The first essay, by Professor Strzygowski, is more concerned with a theory of a northern and a southern attitude to pictorial art than with direct Indian influences. Dr. Vogel and M. Goloubew contribute illuminating accounts of the close association between Indian religion and art and Javanese and Cambodian culture. The Buddhist sculpture of the Khmers and Chams was entirely Indian in its origin; indeed, Havell, in his works on Indian sculpture and painting, includes the art of Borobodur and of other Javanese temples within the compass of Indian art. M. Vogel makes it clear, however, that before Indian Buddhist artists reached Java and Cambodia, a purely native art of a high order already existed in these islands. The new influences seem to have been rapidly absorbed, and resulted in a plastic art, admirable alike in form and composition, of which the carvings at Borobodur are supreme examples. M. Goloubew shows the profound influence of the Hindu genius on Khmer sculpture. Indian ceremonial and Indian customs seem to have been adopted and preserved during the whole of the Buddhist period. For this reason the Indian canons and prototypes were more completely absorbed, and re-expressed through more purely ethnological types than was the case in China. Chinese culture was too deeply rooted in the spirit of the people to be changed with the adoption of an alien religon. Chinese Buddhist sculpture remained undynamic and hieratically conventional. It is in that the Chinese genius expressed the interpretation of nature itself most freely and abundantly. In Java and Cambodia Indian motives and vision were more wholeheartedly adopted; these, in combination with a crude but vital aboriginal genius, produced a strong and noble art, preferred by many people to the Indian sources from which it drew its inspiration. M. Visser, M. Hackin and Mr. Andreas Nell, in addition to Dr. Vogel and M. Goloubew, deal with the influences on Chinese, Thibetan and Cingalese art, and these six essays make an important contribution to a knowledge of a subject which must, inevitably, be still further explored. W. ROTHENSTEIN.

Asiatic Art in the British Museum (Sculpture and Pictorial Art). By LAURENCE BINYON. 75 pp. + 64 collotype pl. (Van Oest & Co.) £3 3s.

Conditions existing at the British Museum do not allow the visitor easily to get a comprehensive survey of its works of Asiatic art. Lack of space compels the withholding of many objects from exhibition, and those that are on view in the galleries are scattered among various departments. The determined student following a definite line of enquiry is, of course, granted access to what he wants to see; but the fact remains that the display of Asiatic art at the British Museum is inadequate.

Mr. Laurence Binyon, in the Introduction to this book, sketches in outline the development of the Museum from its beginning in 1754. He explains that until 1922 the works of art here reproduced, apart from the paintings, were included in the Department of British and Mediæval Antiquities and Ethnography! Now they are assigned to the recently formed Department of Ceramics and Ethnography. It was only since 1913 that Oriental prints and paintings ceased to be considered merely as appendages to the graphic arts of Europe, and had a separate sub-department created for them. He points out that these stages in the growth of the Museum indicate how recent has been our appreciation of Asiatic art. Japanese colour-prints, more than anything else, opened

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Western eyes about the middle of the last century to the artistic achievements of the East. The understanding of cultures so remote from our own has neither spread very widely among us nor progressed very far. What we do know has been gained mainly from a small band of writers of whom none has done more to earn our gratitude than Mr. Binyon himself.

The aforesaid shortcomings of the British Museum—hardly avoidable in present circumstances—has caused Mr. Binyon to dream of what might be if a Museum of Oriental Art were formed in London where all the public collections were assembled under one roof. There seems little likelihood of the dream coming true in the near future. For the present this admirable work will serve as a welcome guide to the finest treasures of Asiatic art in our national collection. Its French edition worthily forms Part VI of the well-known series published under the title, *Ars Asiatica*. W. PERCEVAL YETTS.

Ars Asiatica. IV. Les Sculptures Chames au Musée de Touraine. Par H. PARMENTIER. 28 pp. + 30 pl. (G. van Oest.) Paris et Bruxelles.

Catalogue of the Indian Collections in the Museum of Fine Arts, Boston. By A. R. COOMARASWAMY. Parts I and II. 150 pp. + 86 pl. Boston (Museum of Fine Arts). $5.25, post free.

Portfolio of Indian Art. 108 pl. (4 in col.), with descriptions by A. R. Coomaraswamy. Boston (Museum of Fine Arts).

There are extremely few instances in history where a big nation practising art for so long and in such a prolific manner as in the case of India has produced so few works of art which could be favourably compared with masterpieces created elsewhere. The whole effort of Indian art was directed towards the literal and stereotyped interpretation of various religious or poetic conceptions. The occasional display of superb craftsmanship alone relieves the monotony of innumerable statuettes and statues which can hardly be taken as anything more than a means of religious propaganda. It is only outside India proper that Indian influence has brought about work of greater value. Our obligation to Mr. Parmentier and Mr. Goloubew is great in this respect, for it is owing to their efforts and exquisite scholarship that in this volume we find some really fine examples of Cam sculpture. The strenuous work in which Mr. Parmentier was engaged for years in the old kingdom of Cam has resulted in the discovery of some works of art without which our knowledge of Indian art would be by no means complete.

Cam sculpture, while adhering to traditional Talamana, preserves the rhythm without falling into monotony, and consequently possesses a radiating warmth entirely lacking in sculpture from India proper. The old kingdom of Cam is close enough to China to be influenced by her art, and the delicate annotations and subtle grace in Cam art may be explained one day by this fact. For instance, *Danseuse* [PLATE 22] is as remarkable in itself as it is unusual as an extraordinary example of Indian art. Its strict compliance with traditional measurements, and at the same time its close approach to nature—as compared with other Indian sculpture—is to say the least extraordinary. It is hardly possible to praise enough Mr. Parmentier and Mr. Goloubew for bringing out this admirably edited and most useful volume.

In contrast to the calmness and disinterested scholarship of Mr. Parmentier, Mr. Coomaraswamy sheds two more passionate drops of his shower of books on Indian art. He is so carried away by his admiration for everything Indian that he can scarcely bring himself to leave anything out. His method is similar to that of a fisherman who makes no distinction between the different kinds of fish caught in his net. However, on this occasion Mr. Coomaraswamy probably had no opportunity of making a choice, his principal aim being to compile a catalogue of the Indian collection in the Boston Fine Arts Museum. There is an excellent introduction to the book which makes it a very useful handbook for students of Indian art and the bibliography is not the least merit of this book. Occasionally Mr. Coomaraswamy guesses the dates of some works, which to say the least is very risky, especially in Indian art, whose records—like everything else—are often in hyperboles. The plates both in the catalogue and in the portfolio are good. Now and then one comes across reproductions which obviously do not belong to India at all. Persian drawings—some of them already definitely established as such—often appear in this portfolio; also some Tibetan and Chinese specimens are included as Indian and even attributed to a definite school. Even if the catalogue and portfolio were meant exclusively for the general public this kind of slip is not permissible. S. P.

Songs of Innocence. By WILLIAM BLAKE. Printed in colours; limited editions; half-leather £8 8s., and £12 12s. **The Book of Thel.** By WILLIAM BLAKE. Printed in colours; limited editions; bound canvas and linen, £5 5s. and £8 8s. **William Blake's designs for The Book of Job.** Limited edition; bound canvas and linen, £3 3s. (Fredk. Hollyer.)

These three volumes are obviously produced by those who were determined to do Blake's work justice. *The Songs of Innocence*, for example, appears in the form of a little book bound in the very finest materials and in excellent taste, and the plates are each separately mounted on thin card having a most exquisite surface to see and to touch. Everything in the volume is indeed perfect except the plates them-

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selves. The terrible problem of reproducing Blake's water-colour drawings has proved once more too much even for modern accomplishment and resourcefulness. The colouring as reflected in the collotype reproductions is at once weak and florid. The four last plates in *The Book of Thel* are better.

The Book of Job offers a much simpler problem, and the result is more satisfactory. The engravings are reproduced by a photographic method, and the claim of the publishers that the sharpness of the lines, the detail in the light tones and the luminosity of the shadows have been successfully preserved is, considering other attempts to reproduce Blake's engravings, justified. This particular volume is as delightfully produced as the others. Each engraving is separately mounted on a sheet of very substantial paper having a parchment-like surface, bound into the body by linen bands. The cover is linen and the back leather, the size being about 12½ in. × 10½ in. It is a book of quality to be possessed and cherished by lovers of Blake, and it is good value for the published price. R. R. T.

Greek and Roman Sculpture in American Collections. By GEORGE H. CHASE, Ph.D. 222 + xv pp. fully illustrated. Harvard (University Press); (Oxford University Press). £1 11s. 6d.

The title of this book is distinctly misleading. The author, who is Professor of Archæology at Harvard, has done far more than he suggests, for his work is in reality an elementary history of Greek and Roman sculpture, illustrated by works in American public collections. And even this does not give a fair suggestion of the excellent illustrations, of which in all there are more than 260; for though it is true that the greater number are reproductions of objects in American collections, yet intermingled with them are others of many celebrated works which are used for instruction and comparison. In the last chapter Dr. Chase deals with the essentials of Greek and Roman sculpture, summing up their essential characteristics in simple but lucid language; and therein he calls attention to the modern doctrine that there is no necessary connexion between art and beauty. The Greeks, he notes, had a passion for beauty, and " to a Greek of the fifth century, naturalism, as it is defined by some of its modern advocates—the theory, that is, that all subjects are proper to art provided they occur in nature—would have made no appeal." E. B.

Historic Design in Printing. By HENRY LEWIS JOHNSON. 192 pp. Boston (The Graphic Arts Company); London (Batsford). £3 15s. net.

This collection of reproductions of book covers, borders, initials, decorations, printers' marks and devices is intended to be a work of reference for designers, printers, advertisers, and publishers, for whose benefit Mr. Johnson has provided an introduction and notes. He lectures on printing in the University of Boston, and in his classes demands of his pupils that they should pay " particular attention to early printing for its distinction in typography and its masterpieces in design." He is an enthusiast, and still remembers the thrill of gratification caused by a page of fine typography at the beginning of his experience in the printing trade, since when the collecting of examples has been a pleasurable task which, he says, can only be rightly appreciated by collectors and connoisseurs. Mr. Johnson has certainly got together a good collection of noteworthy examples of typography. The chief utility of these to the modern printer is in suggestion, as it is well put, in a quotation from Mr. James Ward, on the first page of Group III (Decorations): " The successful designer of ornament should have a thorough knowledge of the historic styles, not for the purpose of reproducing their forms, but in order to discover for himself the methods by which the old artists arrived at the successful treatment of Nature and of former styles, so that . . . he may be enabled to give to the world some original and interesting work." Mr. Johnson's handsome volume will certainly find its way to every printing office of any pretensions. E. B.

Good and Bad Manners in Architecture. By A. TRYSTAN EDWARDS. 244 pp. + 44 illustrations. (Philip Allan & Co.) 6s. net.

Mr. Trystan Edwards, who is an associate of the Royal Institute of British Architects and an associate-member of the Town Planning Institute, having dealt in *Things which are Seen* with the thesis that the real hope for the arts of sculpture and painting lies in the development of beauty in the bodily form, manners, dress, and houses of ordinary men and women, now deals with the question of the behaviour of buildings one towards another. That is, he personifies the structures comprising a city and assumes that in some measure " they are endowed with life and are, or should be, capable of taking cognisance of one another. If a building ignores its neighbours or assumes a false social status, and thus by an act of insubordination upsets the orderly scheme on which the beauty and formal significance of a whole city depend," he describes the fault as bad manners in architecture. His favourite period is the eighteenth and early nineteenth century, in which, he writes, " urban architecture reached its climax in this country, and whole streets of houses were so harmonious in style that it would have been extremely difficult to pick out the designs according to the authorship. Yet the chief virtues of such houses would never have been expressed at all if their architects had been thinking of their own

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personalities rather than of the great civic proprieties." These quotations suggest what was in Mr. Edwards's mind when he wrote his little book, to which our readers must go to see how he develops his ideas. They will not regret having done so: certainly not such as agree with him in regretting the changes in Regent Street, which he speaks of affectionately as "a good-mannered street." E. B.

Le Maraviglie dell'Arte, ovvero le Vite degli illustri Pittori Veneti e dello Stato. Descritte da CARLO RIDOLFI. Parte Seconda. 369 + vii pp. Berlin (Grote).

This is the second and concluding volume of the reprint of Ridolfi's *Maraviglie,* originally published at Venice in 1648, and now enriched with notes by Baron von Hadeln. It contains the lives of fifty-one painters, the earliest of them being Jacopo Tintoretto, to whom between sixty and seventy pages are devoted, and the last Claudio Ridolfi, who has two. The text is excellently produced, and Baron von Hadeln's name is a sufficient guarantee for the notes. It would be well if more original works of the kind were reprinted and so made accessible to those who are not in immediate contact with great libraries. E. B.

Catalogue of the Schreiber Collection. Vol. III. Enamels and Glass. 102 pp. + 48 pl. (Victoria & Albert Museum). 3s. 6d. Post free, 4s.

The great Schreiber collection of English porcelain, earthenware, enamels, etc., came to the Victoria & Albert Museum as long ago as 1884 and was catalogued in the following year. The catalogue having been for some years out of print, the trustees decided to issue a new one in three separate volumes, the first of which, dealing with the ceramics, was issued just after the outbreak of the war. Volume III, as it so happened, was half finished in the first year of the war, whereas Volume II had not been started. This accounts for the appearance now of Volume III before Volume II. The new book is devoted to the enamels and glass and will be followed later by a similar work on the earthenware, etc., and by a revised edition of that on the porcelain.

Mr. Bernard Rackham and Mr. Herbert Read have compiled the present catalogue with the scholarly accuracy that characterizes the Museum's publications. The section on enamels is subdivided into Enamels probably made at Battersea, at Bilston and Wednesbury, Staffordshire, and at Liverpool, while there are added notes on those of foreign and miscellaneous origin. It is sufficient here to say that recent research rather seems to tend to remove a certain number of enamels habitually catalogued as "Battersea" and to attribute them to other centres in England. But in the light of what has so far definitely been discovered, the new publication may be regarded as up to date, though it would be an exaggeration to speak of if as final. The glass section presents us with a less problematical subject which is very well discussed. The catalogue is efficiently and effectively illustrated by reproductions in the half-tone process.

LETTERS

"POUSSIN'S TWO PICTURES OF THE STORY OF PHOCION."

SIR,—Having occasion to refer to the admirable article by Monsieur Paul Jamot, on *Poussin's two pictures of the story of Phocion,* which appeared in THE BURLINGTON MAGAZINE for April, 1922,[1] and noting that he draws special attention to the remarkable gaps which occur in the history of these works since they were painted for M. Cerisiers in 1640, I venture to cite an interesting reference to them which I think has hitherto been overlooked by art-historians.

Elizabeth Charlotte, best known by her title of "Madame"—Princess Palatine, Duchess of Orleans, wife of Louis XIV's only brother and mother of the Regent, writing from Versailles, on March 23, 1702, to the Duchess of Hanover says:

> "Yesterday I thought I should like to see the suite of Monsieur Moreau, the head lackey to the Duke of Bourgogne. He has arranged it himself and I have often heard about it. . . . It is small but neat and interesting. There are four little rooms with magnificent portraits and pictures by Poussin. The king himself hasn't better ones. There are three of these. Two deal with the death of Phocion. In one he is dying and in the other they are gathering up his ashes."[2]

These two pictures are unquestionably those described by M. Jamot, illustrated in THE BURLINGTON MAGAZINE, April, 1922, and now in the collections at the Louvre and Knowsley Hall respectively.

Yours faithfully,
THOMAS BODKIN.

"A REMBRANDT LANDSCAPE IN THE HERMITAGE."

SIR,—The Rembrandt landscape from the Stroganov collection, now in the Hermitage, reproduced in your May number, would seem to be identical with Dr. Hofstede de Groot's No. 960 (*Catalogue Raisonné of Dutch Painters,* vol. vi.). This picture is recorded in the Winkler Collection at Leipzig in 1768. It was on panel, 16 inches by 22 inches. Its later history has not been traced. The Winkler Catalogue entry reverses the picture, as was not uncommon at that date. But the details correspond, if we read "right" for "left" and "left" for "right."

Yours faithfully,
EDWARD G. HAWKE.

[1] THE BURLINGTON MAGAZINE, No. 229. Vol. XL., pp. 158-63.

[2] *The Letters of Madame.* Translated and Edited by Gertrude Scott Stevenson, M.A., London, 1924-25, Vol. I, p. 222. N.B.—Neither M. Moreau nor Poussin is mentioned in the index of this work.

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EXHIBITIONS

GREAT BRITAIN :

London :

BURLINGTON FINE ARTS CLUB. Miscellaneous Winter Exhibition.
DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain ; The Copenhagen Art Faïence.
FINE ART SOCIETY. Pictures, *Events and Places of Historical Interest and Holiday Sketches in Italy and the Tyrol,* by Frank O. Salisbury.
GOUPIL GALLERY. Water-colours, *Amalfi and some other places,* by Katharine Clausen.
LEICESTER GALLERIES. The Art of Odilon Redon ; Paintings by S. J. Peploe, F. C. B. Cadell, Leslie Hunter, and J. D. Fergusson.
NEW ENGLISH ART CLUB, 5A Pall Mall East. Winter Exhibition.
ROYAL SOCIETY OF PORTRAIT PAINTERS. 35th Annual Exhibition at the Royal Academy (opens January 24).
SACKVILLE GALLERY. Selected Pictures by Old Masters.
SPINK & SON, 6 King Street, St. James's. Oriental Art.
WALKER'S GALLERIES. Water-colours by E. W. Powell (January 7-27) ; Paintings by Miss Sybil M. Maude (January 12-January 24) ; Paintings and Crafts by Lady Susan Birch, A. Colthurst, Lady Erskine, and Mrs. Shenley (January 9-22).

Derby :

CORPORATION ART GALLERY. Modern Paintings (closes January 4).

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School ; Old Masters.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries, and Works of Art.
THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings ; Etchings.

UNITED STATES :

New York :

AINSLIE GALLERIES. Pictures by John Newton Howitt and Julius Delbos.
DURAND-RUEL GALLERIES. Paintings by Albert André and Maxime Maufra.
EHRICH GALLERIES. Old Masters.
FEARON GALLERIES. The Josef Stransky Collection of Paintings.
GRAND CENTRAL GALLERIES. Paintings and Sculpture by American artists.
HOWARD YOUNG GALLERIES. Marines by Gordon Grant.
JOHN LEVY GALLERIES. American and Foreign Paintings.
KINGORE GALLERIES. Portraits by modern American and European artists.
KNOEDLER GALLERIES. French and English Eighteenth-century Prints in Colour.
KRAUSHAAR GALLERIES. American and European Paintings.
LEWIS & SIMMONS. Old Masters and Art Objects.
NEUMANN, J. B. Modern History of the Graphic Arts.
PARISH-WATSON & CO. Indo-Persian Miniatures of the Sixteenth and Seventeenth Centuries.
RALSTON GALLERIES. Early English Portraits and Barbizon Painters.
REINHARDT GALLERIES. Paintings by Ignacio Zuloaga.
SCOTT & FOWLES' GALLERIES. Eighteenth-century English Paintings ; Modern Drawings and Bronzes.
WILDENSTEIN GALLERIES. Portraits and Decorative Canvases by Frederico Beltran-Masses.

SALE DURING JANUARY

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. January 16, Italian and Flemish Primitives and Old and Modern Paintings belonging to Mr. Henry Wagner.

DEBENHAM, STORR & SONS. January 1, 6, 8, 13-15, 20-22, 27-29, Jewellery and Plate.

HARMER, H. R. January 5, 12, 19, and 26, Stamps.

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GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

CHARLES BROOKING (1723-59). *Seapiece.* Presented by Miss Tupper.

TINTORETTO. *Portrait of Vincenzo Morosini.* Presented by the National Art-Collections Fund.

LOUIS TOCQUÉ. *Portrait of a Young French Gentleman.* Purchased out of the Temple West Fund.

NATIONAL PORTRAIT GALLERY.

Edward Matthew Ward, R.A., 1816-1879. Historical painter. Drawing by GEORGE RICHMOND, R.A. Bequeathed by Mrs. E. M. Ward.

Edward White Benson, D.D., 1829-1896. Archbishop of Canterbury, 1882-1896. Life-size cire-perdue bust by the late ALBERT BRUCE-JOY, R.H.A. Presented by the sculptor shortly before his decease.

Sydney Thompson Dobell, 1824-1874. Poet and critic. Author of "The Roman," 1850; "Balder," 1853, etc. Pencil drawing, 20⅛ ins. by 14⅛ ins., by BRITON RIVIERE. Presented by the poet's sister, Mrs. Briton Riviere. (Room XXIX.)

Sir William Blake Richmond, K.C.B., R.A., 1842-1921. Artist, portrait painter, and Slade Professor of Fine Art at Oxford. Drawing, 20 ins. by 14⅛ ins., by GEORGE PHŒNIX. Presented by Dr. W. H. I. Winter. (Swing frames.)

James Spedding, 1808-1881. Editor of Bacon's Works. Drawing, 18 ins. by 12 ins., by G. F. WATTS, O.M., R.A. Presented by his niece, Miss Spedding. (Swing frames.)

Joseph Conrad, 1857-1924. The novelist. Crayon and gouache drawing, 12 ins. by 9 ins., by PERCY ANDERSON. Presented by Sir Sidney Colvin, Litt.D. (Room XXIX.)

Sir Francis Palgrave, K.H., 1788-1861. Historian and Deputy Keeper of the Public Records. Promoted the study of Mediæval English History. Plaster cast of a medallion, diameter 9⅛ ins., 1861, by T. WOOLNER, R.A.

Francis Turner Palgrave, 1824-1897. Poet and critic. Editor of "The Golden Treasury of Songs and Lyrics," 1864, and other anthologies. Son of Sir Francis Palgrave. Chalk drawing, 24⅛ ins. by 19 ins., 1872, by SAMUEL LAURENCE.

William Gifford Palgrave, 1826-1888. Diplomatist, traveller, and author. Plaster cast of a medallion, diameter 9⅛ ins., 1864, by THOMAS WOOLNER, R.A.

Three portraits presented by the Misses Palgrave.

Joseph Parker, D.D., 1830-1902. Congregationalist divine and preacher. First minister at the City Temple, 1874. Plaster cast of a small bust, 1883, by C. B. BIRCH, A.R.A. Presented by Mr. G. V. Pirch.

James Gairdner, C.B., Litt.D., 1828-1912. Tudor historian, Assistant Keeper of the Public Records, 1859, and editor of the "Calendar of State Papers," Vols. V to XXI. Bronze bust by FRANK BAXTER. Presented by the members of his family.

Nicholas Patrick Stephen Wiseman, 1802-1865. Cardinal and first Archbishop of Westminster. Drawing, 27⅛ ins. by 16⅛ ins., probably by H. E. DOYLE, C.B., R.H.A. Presented by His Eminence Cardinal Bourne.

"General" William Booth, 1829-1912. Founder of the Salvation Army. Painting by DAVID N. INGLES. Canvas, 35 ins. by 27⅛ ins. Deposited on loan by his son, "General" Bramwell Booth. (Room XXX.)

Sir Francis Burdett, 1770-1844. Politician; and his daughter,

Angela Georgina Baroness Burdett-Coutts, 1814-1906. Philanthropist. Two large whole-length miniatures, 15 ins. by 13 ins. and 16⅛ ins. by 11⅛ ins. respectively, by SIR WILLIAM ROSS, R.A. Deposited on loan by the Trustees and Director of the National Gallery, to which Gallery they were bequeathed by the late Mr. W. L. Ashmead-Bartlett Burdett-Coutts. (Room XXX.)

Henry Fox, First Baron Holland, 1705-1774. Statesman. Painting by J. G. ECCARDT after J. B. VAN LOO. Lent by the Earl Ilchester, a Trustee of the Gallery.

Sir Thomas Browne, M.D., 1605-1682. Physician. Author of "Religio Medici," 1642; "Pseudodoxia Epidemica: Enquiries into Vulgar Errors," 1646; and "Hydrotaphia: Urn burial," 1858. Painted with his wife, probably by ANNE CARLISLE. Panel, 8¾ ins. by 7 ins. (Hung between Rooms V and VI.)

John Christopher Pepusch, Mus.Doc., F.R.S., 1667-1752. Professor of music. Composed the musical setting to the "Beggar's Opera," 1727-8, etc. Painting, SCHOOL OF THOMAS HUDSON. Canvas, 50 ins. by 40 ins. (Room XVI.)

George Clint, A.R.A., 1770-1854. Portrait painter and mezzotint engraver. Self-portrait. Canvas, 30 ins. by 25 ins. (Room XVIII.)

John Crome, 1768-1821. Landscape painter and founder of the Norwich School. Water-colour drawing, 8⅛ ins. by 7¼ ins., 1821, by DENIS BROWNELL MURPHY. (Room XXVIII.)

Group of Whig Statesmen round a bust of C. J. Fox. Drawing, 21 ins. by 26⅛ ins., by WILLIAM LANE.

BRITISH MUSEUM.

(Owing to pressure on our space, the acquisitions at the British Museum are held over until our February issue.)

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet on exhibition.

ARCHITECTURE AND SCULPTURE.

BASTIANINI. *Marsilio Ficino.* Terra-cotta bust, 1830-1868. ITALIAN; nineteenth century. Presented by Mrs. Henrietta Robinson.

Marble Mantelpiece from Devonshire House. ENGLISH; period of Queen Anne. Messrs. Holland, Hannen & Cubitt.

A. RODIN. *Despair.* Plaster sketch, 1840-1917.

A. RODIN. *Brother and Sister.* Plaster sketch.

JOHN TWEED. Relief portrait of A. Rodin. Plaster.

Three Medals by LALIQUE.
(Bequeathed by Sir Claude Phillips.)

Clay Sill from a tomb doorway, stamped with animal designs. CHINESE. Han period (206 B.C.-A.D. 221).

LADY WELBY. Bronze bust of Sir Cecil Harcourt Smith. Presented by the Artist.

Corbel-Head of a king, in oak. ENGLISH; late fourteenth century. Presented by Martin Travers, Esq.

CERAMICS.

CHELSEA porcelain Tureen in the form of a flounder. Presented by Mr. and Mrs. Donald MacAlister.

Porcelain Plaque signed by ZACHARIAH BOREMAN and dated 1797.

Dish, GERMAN faience, marked AMB. ALTDORF. Seventeenth century. Presented by Dr. E. J. Sidebotham.

Tureen, GERMAN (Proskau) faience. Eighteenth century. Presented by Stuart G. Davis, Esq.

Plate, enamelled earthenware, painted with a landscape in blue. IRISH (Dublin); about 1753.

PERSIAN earthenware Vase, Gabri type, with sgraffiato decoration. Ninth or tenth century. Presented by Oswald T. Falk, Esq., through the National Art-Collections Fund.

ENGRAVINGS.

A. RODIN. Four dry-points. Bequeathed by Sir Claude Phillips.

METALWORK.

Altar-cross (the middle portion). Champlevé enamel on gilt copper. FRENCH (Limoges); thirteenth century. Presented by Lady Tennyson.

Two Plaques. Champlevé and cloisonné enamel on gilt copper. Eleventh century.

*A collection of Wafering-irons. ITALIAN, GERMAN, and FRENCH; fifteenth and sixteenth centuries. Presented by Dr. W. L. Hildburgh, F.S.A.

A group of Japanese Swords, illustrating unusual styles of mounting. Presented by Mrs. M. G. Wilson-Dickson.

PAINTINGS.

*J. PETITOT. *Duchess of Richmond.* Miniature portrait (enamel), 1669.

*CORNELIUS VARLEY. *Kerry Castle.* Water-colour drawing, 1830.

TEXTILES.

A Roumanian Peasant's Dress, consisting of a white cotton robe, embroidered with coloured silks and silvered copper spangles, and a brown woollen petticoat, embroidered with copper-gilt and silvered copper strips. Presented by H.M. the Queen of Roumania.

Framed and glazed English woolwork Picture, of about 1850, representing a lady leading a child. Presented by Lady St. John Hope.

*ENGLISH woollen pile Carpet with the arms of Sir John Molyneux, Bart., of Teversal (1623-91); dated 1672.

Hood-shaped Head-dress of linen, with black work embroidery. ENGLISH; period of Queen Elizabeth.

WOODWORK.

Large Panel, painted on one side with the Royal Arms as borne by George II, and on the other side with those of James Wilcocks, Bishop of Rochester, and the inscription: "The Gift of William Ireland, 1734."

INDIA MUSEUM.

*A sandalwood architectural Model, carved in the style of the Chalukyan Temples of Mysore. Presented to Their Majesties by H.H. the Maharaja of Mysore State. (Exhibited at Wembley.) Presented by Their Majesties King George V and Queen Mary.

*A collection of Indian, Burmese, and Malayan domestic utensils in basketwork, tortoiseshell, silver, pith, etc., made in the nineteenth and twentieth centuries. Presented by Her Majesty Queen Mary.

*A collection of Malayan textiles, basketwork, carved wood, and hand-made pottery, of nineteenth and twentieth-century make. Acquired from the British Empire Exhibition at Wembley, 1924.

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PUBLICATIONS RECEIVED

THE ARCHITECTURAL PRESS.

HAYWARD (CHARLES H.). *English Furniture at a Glance:* A simple review in pictures of the origin and evolution of furniture from the sixteenth to the eighteenth centuries. 73 pp. fully ill. 5s.

ROBERTSON (HOWARD). *The Principles of Architectural Composition.* Foreword by Robert Atkinson. 164 pp. ill. 10s. 6d.

BENN.

HANNOVER (EMIL). *Pottery and Porcelain:* A Handbook for Collectors. Edited, with notes and appendices, by Bernard Rackham. I—*Europe and the Near East: Earthenware and Stoneware;* 589 pp. with 684 ills.; 25s. II—*The Far East;* 287 pp. with 402 ills.; 18s. III—*European Porcelain;* 571 pp. with 858 ills.; 25s.

SCOTT-MONCRIEFF (W. W.). *John Francis Bentley.* 28 pp. + 34 pl. (Masters of Architecture.) 10s. 6d.

BLES.

BLES (JOSEPH). *Rare English Glasses of the Seventeenth and Eighteenth Centuries.* 269 pp. + 101 pl. £5 5s.

BLUNT (REGINALD). *The Cheyne Book of Chelsea China and Pottery.* 132 pp. + 50 pl. (1 in col.).

CHATTO AND WINDUS.

*GORDON CRAIG (EDWARD). *Nothing or the Bookplate,* with a hand list by E. Carrick. 28 pp. + 50 pl. £3 3s.

COLIN, PARIS.

*AUBERT (LOUIS F.). *Peintures et Aquarelles de Lucien Simon.* 10 pp. + 62 pl. Bound, 35 frs.; in portfolio, 50 frs.

CONSTABLE.

SCOTT (GEOFFREY). *The Architecture of Humanism:* A Study in the History of Taste. 265 pp. 10s. 6d.

DUCKWORTH.

ARMFIELD (MAXWELL). *The Syntax of Art.* Book IV—*Rhythmic Shape:* A text-book of Design. 61 pp. ill. 6s.

GROTE, BERLIN.

RIDOLFI (CARLO). *Le Maraviglie dell'Arte.* II. 369 pp.

HALTON AND TRUSCOTT SMITH.

LUCAS (E. V.). *John Constable the Painter.* 78 pp. + 64 pl. (16 in col.). £2 2s.

SADLEIR (MICHAEL). *Daumier the Man and the Artist.* 39 pp. + 92 pl. (4 in col.). £3 3s.

HIERSEMANN, LEIPZIG.

SCHMARSOW (AUGUST). *Hubert und Jan van Eyck.* 178 pp. + 32 pl.

HODDER AND STOUGHTON.

BRACKETT (OLIVER). *Thomas Chippendale:* A Study of his Life, Work and Influence. 281 pp. with 71 pl. £2 2s.

LIBRAIRIE ISTRA, STRASBOURG.

Archives d'Alsaciennes d'Histoire de l'Art. Troisième année 1924. 171 pp. with 55 ills.

JENKINS.

HODGSON (MRS. WILLOUGHBY). *The Quest of the Antique.* 255 pp. + 64 pl. (1 in col.).

LANE.

DUBUISSON (A.). *Richard Parkes Bonington,* his Life and Work. Translated with annotations by C. E. Hughes. 216 pp. + 63 pl. (16 in col). £3 3s.

FURST (HERBERT). *The Decorative Art of Frank Brangwyn:* A Study of the Problems of Decoration, with special reference to the work of this artist. 231 pp. fully ill. + 33 col. pl. £3 3s. and £6 6s.

MANNERS (LADY VICTORIA) and WILLIAMSON (G. C.). *Angelica Kauffmann, R.A.,* her Life and her Works. 268 pp. + 79 pl. (10 in col.). Ltd. edn. of 1,000 copies, £3 3s. Special edn. of 75 copies, £6 6s.

SIMPSON (CHARLES). *El Rodeo.* One hundred sketches made in the arena during the great international contest (1924). Introduction by R. B. Cunninghame-Graham. 174 pp. + 66 pl. (6 in col.). 15s.

HUMPHREY MILFORD.

Corpus Vasorum Antiquorum. France. Musée de Compiègne (Musée Vivenel). By Mme. Marcelle Flot. Portfolio containing xiii + 32 pp. + 32 pl. 17s.

WEILBACH (FREDERIK). *Architekten Lauritz Thura.* 216 pp. ill.

OXFORD UNIVERSITY PRESS.

**Æsop's Fables.* With designs by Phyllis A. Trery. 98 pp. ill. in col. 7s. 6d.

SMITH (SIR HUBERT LLEWELLYN). *The Economic Laws of Art Production:* An Essay towards the Construction of a Missing Chapter on Economics. 246 pp. 6s.

PIPER, MUNICH.

Vermeer van Delft. Nachwort von Benno Reiffenberg. Anmerkung von Wilhelm Hausentein. 27 pp. + 46 pl. (*Das Bild Atlanten zur Kunst.* Band X.)

QUARITCH (NEW YORK HISTORICAL SOCIETY).

WILLIAMS (CAROLINE RANSOM). *Catalogue of Egyptian Antiquities, Numbers 1-160: Gold and Silver Jewelry and Related Objects.* 281 pp. + 38 pl.

ROUTLEDGE.

MATEJCEK (ANTONIN) and WIRTH (ZDENEK). *Modern and Contemporary Czech Art.* 94 pp. + 203 pl. 21s.

SCHWABE, BASEL.

WITH (KARL). *Bildwerke Ost- und Südasiens aus der Sammlung Yi Yuan.* 74 pp. + 112 pl. 16 Sw. frs.

SCRIBNER'S SONS.

MAGONIGLE (H. VAN BUREM). *The Nature, Practice, and History of Art.* 319 pp. + 51 pl. 10s. 6d.

H.M. STATIONERY OFFICE.

**Royal Commission of Historical Monuments (England): An Inventory of the Historical Monuments in London.* Vol. I—*Westminster Abbey.* 142 pp. + 220 pl. 21s.

STUDIO.

**Modern Masters of Etching.* I—*Frank Brangwyn;* II—*James McBey.* 8 pp. + 12 pl. each. 5s.

*PICHON (LÉON). *The New Book Illustration in France.* 168 pp. fully ill. (special Winter number of *The Studio*). 7s. 6d.

TEUBNER, LEIPZIG.

BIBLIOTHEK WARBURG. *Vorträge* 1922-1923. I. Teil. 224 pp. + 9 pl.

WEEKLY.—Architect, 2913-21.

FORTNIGHTLY.—Beaux-Arts, 17, 20; Der Cicerone, xvi, 20-22.

MONTHLY.—L'Amour de l'Art, v, 10, 11; Architecture, iii, 25, 26; Belvedere, v, 24; Bulletin of the Cleveland Museum of Art, xi, 8, 9; Bulletin of the Metropolitan Museum of Art, xix, 10, 11; Bulletin of the Minneapolis Institute of Arts, xiii, 7-9; Bulletin of the Rhode Island School of Design, xii, 4; Dedalo, v, 4, 5; Gazette des Beaux-Arts, 750-1; Journal of the Imperial Arts League, 58; Le Musée, vii, 8, 9; Museum of Fine Arts Bulletin, 133; Narodua Starina; The New State, iii, 33; Pennsylvania Museum Bulletin, xx, 88-9; La Revue de l'Art, 260-1.

QUARTERLY.—The Antiquaries' Journal, iv, 4; Pax, 70, 72.

ANNUAL.—Arts League of Service Bulletin, 1923-24.

CATALOGUES AND PAMPHLETS.—*Barbizon House,* 1924; British Confederation of Arts, *Report of Conference of the Organizing Council, co-operating with the National Federation of Professional Workers;* James H. Hyde, *L'Iconographie des Quatre Parties du Monde dans les Tapisseries* (Extrait de la Gazette des Beaux-Arts); Imperial War Museum, *Catalogue of Paintings, Drawings, and Sculpture,* 1s. 6d.; l'Illustration, Nicolle (Marcelle), *La Peinture au Musée du Louvre; Ecole Espagnole,* 8 frs.; Hautecœur (Louis), *La Peinture au Musée du Louvre; Ecole Française, XIX Siècle* (Première partie), 10 frs.; Manchester City Art Gallery, *Annual Report,* 1923; *British Institute of Industrial Art Exhibition; Collection of Worcester Porcelain on Loan from F. C. Dykes, Esq.;* Monnom, Brussels, Destrée (Joseph) and Bautier (Pierre), *Les Heures dites da Costa,* 27 pp. + 32 pl.; National Portrait Gallery, 67*th Annual Report.* Privately Printed, *Origins of Place Names,* by an Ignorant Student, i, ii, iii, vi, x, xii; La Revue d l'Art; Mesnil (Jacques) *Les Origines de l'Art des Pays-Bas au XV^e Siècle;* Roullier, Chicago, Wright (Harold J. L.), *The Lithographs of John Copley and Ethel Gabain;* Stern, iVenna, Heine-Geldern (Robert), *Altjavanische Bronze aus dem Besitze der Ethnographischen Sammlung des Naturhistorischen Museum in Wien* (Artis Thesaurus, Band I); Victoria and Albert Museum, Department of Woodwork, *The Panelled Rooms,* VI, *The Waltham Abbey Room,* 24 pp. + 16 pl., post free 1s. 8½d.

NOTHING, and much ado about it! However, Plate I bears the signature, in lead pencil, of Mr. Gordon Craig, which may account for two of the three guineas charged for the book.

LUCIEN SIMON.—This is an efficiently produced volume containing seventy-two large reproductions of the paintings and water-colours of a prolific and sincere though rather dully derivative artist. The selection represents Lucien Simon adequately.

ÆSOP'S FABLES we confidently recommend to all bothered and blessed with the young. It is by far the best children's book that has reached us this Christmas. The colour illustrations and decorations by Phyllis A. Trery are full of life and inventiveness; the comic element is charmingly associated with the æsthetic, and the artist has the real illustrator's aptitude for interpreting literary wit in terms of appropriate form and colour. As far as we know, this is the first children's book with illustrations issued by the Oxford Press, and we congratulate them on it.

MODERN MASTERS OF ETCHING is the general title for a series of bound and annotated reproductions of modern etchings. The series is to include only acknowledged "masters"—once a word to conjure with—and the first two volumes are devoted to the etchings of Mr. James McBey and of Mr. Frank Brangwyn. These are very well reproduced in photogravure and are excellent value at the price of 5s. per volume.

THE NEW BOOK ILLUSTRATION IN FRANCE is well printed and produced, but the preliminary essay, like so many preliminary essays, is merely a kind of glorified advertisement for some "movement," the exact direction of which is not made clear. We need not blame the author for this, for the selection of examples certainly represents no particular "movement." The illustrations seem to have been picked up almost at random from modern French publications, and their quality is about on a level with that of the illustrations in any row of books in any Paris bookshop. When we say that, it is needless to add that many excellent examples have found their way into the volume.

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EXHIBITIONS

GREAT BRITAIN :

London :

BRITISH MUSEUM, PRINT ROOM. Le Monument du Costume after Freudeberg and Moreau.
BURLINGTON FINE ARTS CLUB. Miscellaneous Winter Exhibition.
DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain; The Copenhagen Art Faïence.
FINE ART SOCIETY. Paintings, *Le Midi de France, Albi, Cahors and elsewhere,* by Richard Jack; Water-colours, *Landscapes,* by G. R. Rushton; Pewter by Just Andersen.
GOUPIL GALLERY. French Drawings; Works by members of the Brighton Arts Club.
INDEPENDENT GALLERY. Paintings, *The Tropics and France,* by Gerald Reitlinger.
LEICESTER GALLERIES. The Art of Odilon Redon; Flower Paintings by H. Davis Richter.
NEW ENGLISH ART CLUB. Winter Exhibition (closes February 14).
PATERSON, W. B. Drawings and Etchings by O. Bedford.
ROYAL SOCIETY OF PAINTER-ETCHERS & ENGRAVERS, at 5A Pall Mall East.
ROYAL SOCIETY OF PORTRAIT PAINTERS. Annual Exhibition at the Royal Academy (closes February 21).
SACKVILLE GALLERY. Selected Pictures by Old Masters.
ST. GEORGE'S GALLERY. Water-colours by Hilda Hechle.
SOCIETY OF WOMEN ARTISTS, at the Royal Institute Galleries (opens February 12).
TOOTH, ARTHUR, & SONS. Forty Drawings from the studio of J. L. Forain.
TWENTY-ONE GALLERY. Works by various artists (closes February 10).
WALKER'S GALLERIES. Water-colours, *India, Italy, France, and London,* by Frank Lishman (closes February 10); Water-colours, *Flowers and the Italian Lakes,* by Ethel C. Hatch (February 2-21); Water-colours, *England, France, Italy, and the Alps,* by Evelyn J. Rimington (opens February 13).
WHITECHAPEL ART GALLERY. International Posters.

Brighton :

PUBLIC FINE ART GALLERIES. Works belonging to the Corporation but not usually exhibited (opens towards end of February).

SWITZERLAND :

Lucerne .

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School; Old Masters.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries, and Works of Art.
THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings; Etchings.

SALES DURING FEBRUARY

ENGLAND :

London :

DEBENHAM, STORR & SONS. February 3-5, 10-12, 16, 17, 24-26, Jewellery and Plate.

HARMER, H. R. February 2, 9, 15, and 23, Stamps.

SOTHEBY & CO. February 2-4, 9, 10, 23, and 24, Books and Manuscripts. February 4, Modern Drawings and Paintings. February 5, Old English and Irish Silver and Modern Jewellery. February 5 and 13, Works of Art. February 10, Old Engravings and Mezzotints. February 11, Collection of Piqué belonging to Major Dent. February 16 and 17, Modern Etchings. February 18 and 19, Oriental Works of Art.

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AUCTIONS

MESSRS. SOTHEBY & Co., 35, New Bond Street. January 29. Drawings and paintings by old masters; various properties. The sale includes works by or after Ferdinand Bol, Jan Steen, A. van de Velde, P. van Slingelandt, M. Miereveldt, and S. Ricci. There is also a rather curious collection of English portraits from the seventeenth and eighteenth centuries, which ought to fascinate those interested in attributions. February 4. Modern drawings and paintings; various properties. The great majority of these belong to the English school. There are pictures by or attributed to Millais, Morland, Opie, Rossetti, John Varley, and G. F. Watts. Most of those are minor works, but many are very interesting and attractive from one point of view or another. There is, for example, a small portrait in oil by Millais, signed and dated 1861, of Jenny Lind, and a number of presentation works, including two by Rossetti. The sale also includes a collection of drawings relating to London, by Rowlandson, Dibden, and others. February 11 and 12. An important collection of Piqué; the property of Major Dent. Collectors of examples of this craft, which has sometimes an interest as much curious as artistic, will be delighted with a collection like this. There are French and English pieces from the most celebrated periods, and the 272 lots include the well-known cabinet and stand from the collections of the late Sir Julian Goldsmid and the late Duke of Orleans.

MESSRS. C. GALARDELLI, 11, Via del Giglio, Florence. February 25, 26, 27, and 28. The collection of Mr. Carlo Giovene de Girasole, consisting of objets d'art, principally of the Middle Ages and the Renaissance, and including a fine collection of Italian, Hispano-Moresque, and Oriental faience, many examples of ivory and bronze work, and a number of interesting and important works in sculpture. Among the latter are a marble group, 70 cm. high, of *St. Anne enthroned with the Virgin and infant Christ* (Pisan, fourteenth century); a *Virgin and Child*, in polychrome and gilded stone, over a metre high (French, fourteenth century); a polychrome stone figure of a saint, seated, also over a metre high (Italian, fourteenth century); and a wooden polychrome figure of *The Virgin* of an Annunciation, about a metre high (Italian, from the beginning of the sixteenth century), attributed to Sansovino. These and other examples are of the greatest interest to collectors. The auctioneers have issued a very fine catalogue, with a large number of plates in a portfolio, the text being in a separate cover.

MESSRS. RUDOLPH LEPKE, Potsdamstr. 122, Berlin. March 24. Porcelain from the well-known collection of Prof. Darmstaedter, of Berlin. The sale includes valuable examples of Vieux Saxe, Worcester, Chelsea, Bristol, Sèvres, etc.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

BRESCIANINO *Madonna and Child with Saints.*
PAUL BRIL (?). *Diana and Actæon.*
BYZANTINE SCHOOL. *Dormition of the Virgin.*
DOSSO DOSSI. *Pietà; A Female Saint.*
FLEMISH SCHOOL. *Lady in Plumed Hat.*
F. GÈRARD (?). *Portrait of a Boy.*
LUCA GIORDANO. *The Toilet of Venus.*
ADRIAN HANNEMAN (ascribed to). *Portrait of a Woman.*
TILLY KETTLE. *Portrait of a Man.*
PHILIP MERCIER. *Portrait of a Man.*
SCHOOL OF PALMA. *Shepherd and Nymphs.*
PORDENONE. *St. Bonaventura; St. Louis of Toulouse.*
H. STEENWYCK. *Interior of a Church.*
VENETIAN SCHOOL (EIGHTEENTH CENTURY). *A Gentleman in an Embroidered Coat.*
(All bequeathed by Sir Claude Phillips.)
CAREL FABRITIUS. *Man in a Fur Cap and Cuirass.*

BRITISH MUSEUM: PRINT ROOM.

DRAWING.

SCHOOL OF BAMBERG (W. KATZHEIMER ?) (c. 1505). *Ordeal of the Empress Cunigunda, with view of Bamberg.* Pen-and-ink and water-colour. Presented by Mrs. Alfred Morrison.

PRINTS.

A. ALTDORFER. *Portico of the Synagogue at Ratisbon,* B. 64. Very rare etching. Presented by Granville Tyser, Esq. (N.A.C.F.).
F. BRACQUEMOND. 128 etchings.
G. L. BROCKHURST. Nine etchings.
J. B. CHAPUY. *Le Champ de Mars,* 1790, after Le Roy, in colours.
J. CLERK, of Eldin. 73 etchings. Purchased.
H. COCK. *Landscape with Judah and Tamar.* Etching.
E. A. COLE. *Lovers.* Dry-point. Presented by C. Shannon, Esq., R.A. *Three heads,* 1st state; *Four heads,* 2nd state. Dry-points.
E. DELACROIX. Lithographs to Goethe's *Faust* (L.D. 57-74).
G. G. DELOTZ (1819-1879). 92 soft-ground etchings and aquatints.
P. L. DEBUCOURT. *Les Visites; L'Orange.* Aquatints (1801).
G. EHRLICH. *Biblische Landschaft; Niddy Impekoven.* Lithographs.
A. FALCONETO. *Landscape* Etching.
E. JOYCE FRANCIS. Two colour prints (woodcuts).
E. GABAIN. 22 lithographs for "Jane Eyre."
D. and P. GARDNER. 28 woodcuts. Presented by the Artists.
A. W. HEINTZELMAN. Ten etchings.
R. HERIOT. Three dry-points and *The Ironstone Jug* in monochrome.
E. B. JOHNSON. *The Refuge.* Lithograph.
SYDNEY JONES. 12 etchings.
E. L. LAWRENSON. Four proofs of *Sogne Fjord.* Aquatint in colours. Also 12 other aquatints printed in colours.
N. LAVREINCE (after). *Les deux Jeux.* Stipple by Mariage.
S. LONG, A.R.E. Eleven etchings and aquatints. Presented by the Artist.
E. LORD. *The Meeting.* Dry-point.
L. D. LUARD. Seven etchings. Presented by the Artist.
C. H. MACKIE. *Picardy Poplars.* Series of progress proofs of colour print.
C. MERYON. Verses to accompany *L'Abside.* (L.D. 39).
MONSALDY. *Empress Marie-Louise,* after Isabery. Proof, printed in colours.
J. MURPHY. *Cyclops at the Forge,* after L. Giordano, before letters.
N. SCHIAVONETTI. *Cartoon of Pisa,* after Michelangelo; early proof.
C. SHEPPERSON, A.R.A. Three lithographs (Hardie, 9, 16, 19).
J. B. SOUTER. *Mirabel; W. K. Leask.* Etchings.
W. STRANG. *Portrait of Aubrey de Vere,* mezzotint after Dermod O'Brien. Presented by D. O'Brien, Esq., P.R.H.A.
A. STEWART WRIGHT. *Nelson,* after Hoppner. Mezzotint printed in colours. Presented by H. C. Dickins, Esq.
H. THOMA. Two dry-points (landscape) and seven lithographs.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet on exhibition.

CERAMICS.

Early MEISSEN porcelain vase, with branches of roses applied in relief. Presented by John McDowell, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

*ANDREA FERRUCCI. Design for an altar-piece.
*JOHN CARTER. Drawings (32) of tapestries formerly in the Painted Chamber at Westminster.
*The late C. W. WHALL. Cartoons and designs (39) for stained glass in Gloucester Cathedral and elsewhere. Presented by the Artist.
*Measured drawings (3) of Old Moreton Hall, Cheshire, and reproductions of measured drawings (7) of Ockwells Manor, Bray. Presented by Sir John Simpson, F.R.I.B.A.
*MRS. MONICA BARDSWELL. Copy of a fresco in chancel of South Burlingham Church.

LIBRARY.

**Catalogue of the Collection of European Arms and Armour formed at Greenock by R. L. Scott.* By F. JOUBERT. 3 vols. (Privately printed, 1924.) Presented by R. L. Scott, Esq.

METALWORK.

A pair of silver sugar tongs set with pastes. Made by T. Towman, London, about 1755. Presented by H.M. Queen Mary.
A silver inkstand chased with Chinoiserie ornament. Made by Anthony Nelme, London, late seventeenth century.
A collection of helmets, pistols, etc. EUROPEAN; sixteenth to eighteenth century. Presented by H. Furmage, Esq.

TEXTILES.

Two gentlemen's suits of embroidered silk. From ITALY; second half of eighteenth century. Presented by R. Brooman White, Esq.

WOODWORK.

A Secrétaire-bookcase of inlaid satinwood. ENGLISH; late eighteenth century. Bequeathed by the late Sir Claude Phillips.

INDIA MUSEUM.

Architectural model (composite type), including in its design details copied from the Chalukyan temples of Halebid, Belur, and Somnathpur. Carved sandalwood. Mysore State; 1923.
Trinket box, polished tortoiseshell, with gold mounts. Ceylon (Kandyan type); 1923.
Workbox, sandalwood, overlaid with buffalo horn and porcupine quills, and containing engraved ivory fittings. Indo-Dutch style. Vizagapatam, Madras Presidency; about 1850.
Silver letter-weight, ivory figure of a guardian lion, two-handled basket, silver chunam-box, handbag. Burma; 1923. Presented by T.M. the King and Queen.

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PUBLICATIONS RECEIVED

BERGMAN, MUNICH.

*MOLLIER (S.). *Plastische Anatomie; die Konstructive Form des menschlichen Körpers.* 296 pp. with 468 ills. by Hermann Sachs. 54s.

CAMBRIDGE UNIVERSITY PRESS.

ESDAILE (K. A.). *Roubiliac's Work at Trinity College, Cambridge.* 42 pp. + 20 pl. 7s. 6d.

CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO.

GILCHRIST (HELEN IVES). *A Catalogue of the Collection of Arms and Armor presented to the Cleveland Museum of Art by Mr. and Mrs. John Long Severance,* 1916-1923. 294 pp. + 52 pl. Ltd. edn. of 75 copies. $40.

DEUTSCHE VERLAGS-ANSTALT, STUTTGART.

**Tizian, des Meisters Gemälde.* Edited by Oscar Fischel. 5th edn. 340 pp. with 368 ills. Gm. 11, 12, or 16, according to binding.

GINN AND CO.

NEUHAUS (EUGEN). *The Appreciation of Art.* 250 pp. ill. 15s.

HACHETTE, PARIS.

*ERRERA (ISABELLE). *Dictionnaire répertoire des Peintres depuis l'Antiquité jusqu'à nos Jours (Supplément).* 245 pp.

HARPER AND BROTHERS.

CHASE (GEORGE HENRY) and POST (CHANDLER RATHFON). *A History of Sculpture.* 582 pp. ill. (Harper's Fine Art Series.)

INDIA SOCIETY.

The Influences of Indian Art. Six papers written for the Society by Josef Strzygowski, J. Ph. Vogel, H. F. E. Visser, Victor Goloubeff, Joseph Hackin and Andreas Nell, with an Introduction by F. H. Andrews. 151 pp. + 36 pl. 25s.

KLINKHARDT AND BIERMANN, LEIPZIG.

Jahrbuch der Jungen Kunst, 1924. Edited by Georg Biermann. 478 pp. ill. Gm. 36. BEENKEN (HERMANN). *Romanische Skulptur in Deutschland* (11 *und* 12 *Jahrhundert*). xliv + 278 pp. with 200 ills. Gm. 18. COHN (WILHELM). *Buddha in der Kunst des Ostens.* 288 pp. + 123 pl. Gm. 30. LUTHNER (FERDINAND). *Deutsche Möbel der Vergangenheit.* 3rd edn., edited by Robert Schmidt. 190 pp. with 212 ills. (Monographien des Kunstgewerbes. Band VII. Gm. 6. PELKA (OTTO). *Keramik der Neuzeit.* 222 pp. with 330 ills. + 6 pl. (Monographien des Kunstgewerbes. Band XVII-XVIII.) Gm. 12.

SAMPSON LOW, MARSTON AND CO.

*STUART (G. B.). *The Story of Chelsea as Told to Children.* Preface by Arthur R. L. Gardner. 88 pp. 2s.

METHUEN.

LUCAS (E. V.). *Chardin and Vigée-Lebrun.* 13 pp. + 13 pl. (1 in col.).; *Michael Angelo.* 11 pp. + 13 pl. (1 in col.); *Rembrandt.* 13 pp. + 13 pl. (1 in col.). (Little Books on Great Masters.) 5s.

MORET, MADRID.

BERUETE Y MORET (A. DE). *Conferancias de Arte.* 409 pp. + 154 pl.

OXFORD, CLARENDON PRESS.

ARNOLD (SIR THOMAS W.). *Survivals of Sasanian and Manichæan Art in Persian Painting.* 23 pp. + 11 pl. (2 in col.).

PIPER, MUNICH.

DVORÁK (MAX). *Das Rätsel der Kunst der Brüder van Eyck mit einem Anhang über die Anfänge der holländischen Malerei.* 272 pp. + 68 pl.

PRESTEL VERLAG, FRANKFURT A. M.

Zeichnungen alter Meister in der Kunsthalle zu Hamburg: Niederländer. Edited by Gustav Paulé. Portfolio containing 36 mounted colour collotypes of drawings. (VIII—Veröffentlichung der Prestel-Gesellschaft.) No. 242.

PRINCETON UNIVERSITY PRESS, PRINCETON, N.J.

Art Studies: Medieval, Renaissance, and Modern. Edited by members of the Departments of Fine Arts at Harvard and Princeton Universities. 133 pp. + 36 pl. $3.50.

PRINT COLLECTORS' CLUB.

*SHORT (SIR FRANK). *British Mezzotints:* Being a lecture delivered to the Print Collectors' Club on November 7, 1924. 34 pp. + 17 pl. 6s.

SEELEY, SERVICE.

STOKES (ADRIAN). *Landscape Painting.* 256 pp. + 32 pl. 15s.

VAN OEST, PARIS AND BRUSSELS.

BINYON (LAURENCE). *Asiatic Art in the British Museum.* 76 pp. + 64 pl. £3 3s. DACIER (EMILE). *La Gravure en France au XVIII^e Siècle: La Gravure le Genre et de Mœurs.* 127 pp. + 86 pl. GOFFIN (ARNOLD). *L'Art religieux en Belgique: La Peinture des origines à la fin du XVIII^e Siècle.* 168 pp. + 112 pl. TCH'OU TÖ-YI (M.). *Bronzes antiques de la Chine appartenant à C. T. Loo et Cie.* 68 pp. + 40 pl.

WAHLSTRÖM AND WIDSTRAND, STOCKHOLM.

Två Gustavianska Mästare; Niklas Lafrensen och Elias Marlin i Samtida gravyrer. Parts 1-4, containing about 16 pp. + 4 pl. each. Each, 4 kronor.

WINTERS UNIVERSITÄTSBUCHHANDLUNG, HEIDELBERG.

BAUDISSIN (KLAUS GRAF VON). *Georg August Wallis, Maler aus Schottland,* 1768-1847; *Auf Seitenpfaden der deutschen Kunstgeschichte. Mit einem Verzeichnis: Ossian in der bildenden Kunst.* 65 pp. ill. (Heidelberger Kunstgeschichtliche Abhandlungen. Band VII.)

WREN SOCIETY (OXFORD UNIVERSITY PRESS).

The first volume of the Wren Society, 1924: *St. Paul's Cathedral.* Original Wren drawings from the collection at All Souls' College, Oxford. 16 pp. + 30 pl. £5 5s.

WEEKLY.—The Architect, 2922-5; Deutsche Literaturzeitung, 35; The Law Journal, 3079; The Tablet, 4, 416.

FORTNIGHTLY.—Beaux-Arts, 21; Der Cicerone, xvi, 24.

MONTHLY.—Architecture, iii, 27; Baukunst, i, 1; The Bulletin of the Cleveland Museum of Art, xi, 10; Bulletin of the Metropolitan Museum of Art, xix, 12, Pts. 1 and 2; Le Musée, vii, 10; Museum of Fine Arts Bulletin, 134; Onze Kunst, 10-12; Oud-Holland, xli, 6; The Pennsylvania Museum Bulletin, 90; La Revue de l'Art, 262.

BI-MONTHLY.—L'Arte, xxvii, 5, 6; Minerva-Zeitschrift, i, 2.

QUARTERLY.—Ostasiatische Zeitscrift, i, 3; The Print Collector's Quarterly, 11, 4; The Quarterly Review, 483.

OCCASIONAL.—Storia dell'Arte classica e Italiana, iii, 77-91.

CATALOGUES, REPORTS, AND PAMPHLETS.—British School of Archæology in Jerusalem, Supplementary Papers, 2; Creswell (K. A. C.), *The Origin of the Plan of the Dome of the Rock,* 29 pp. ill.; H.M. Stationery Office, 54*th Annual Report of the Deputy Master and Comptroller of the Royal Mint,* 1923; Victoria and Albert Museum, *Review of the Principal Acquisitions during the Year* 1920, 125 pp. + 42 pl., 6s. 6d. post free; Dept. of Textiles, *Brief Guide to the Oriental Painted, Dyed, and Printed Textiles,* 32 pp. + 16 pl., 10d. post free.

TRADE LISTS.—Baer, Frankfort a. M., *Catalogue* 705, *Bibliotheca Biographica*; Foyle, *Catalogue of Dept. No.* 17; Gilhofer and Ranschburg, Vienna, *Katalog* 175, *Folklore*; Koch, Darmstadt, *Verlags-Bericht*; Maggs Bros., *Engravings, Etchings, and Drawings,* No. 458; Murray, *Quarterly List,* January, 1925; Rosenthal, Munich, *Catalogue of Illustrated Books*; Schulz, Plauen, *Kunstliteratur*; H.M. Stationery Office, *Monthly Circular,* No. 71; Van Oest, Paris, *Catalogue des nouvelles Publications de* 1924.

Publications in the preceding lists marked with an asterisk are briefly discussed below.

PLASTISCHE ANATOMIE is a most comprehensive work for the use of art students. The explanations are full, and the plates, from photographs taken from life, are most instructive in conjunction with the diagrams of bone-structure and muscle function. The diagrams are in the same style as those in Prof. Dunlop's well-known work, but young artists who are " keen on " anatomy will find much fuller information here than in any English book on the subject.

TIZIAN.—This is nominally a reprint of the Titian volume in the famous " Klassiker der Kunst " series; but there has been considerable rearrangement of the plates, the printing of which is at least as good as in the earlier volume. We need hardly add that the book is arranged with skill and care. In all respects it is in conformity with former volumes in the series. It is greatly to be hoped that the enterprising publishers will now be able to proceed with the work of issuing further volumes dealing with the many great masters not hitherto included.

DICTIONNAIRE RÉPERTOIRE DES PEINTRES.—This is a comparatively small supplementary volume to Madame Isabella Errera's indispensable dictionary. One cannot, on the spur of the moment, say how accurate or complete a volume of this kind may be. Before that can be done it must be in daily use over a prolonged period. But if ever there was a sound book of its kind, Madame Errera's is that book; and we are therefore justified in supposing the supplement to be compiled and edited with the same care, accuracy, and scholarship.

CHELSEA.—This little book belongs to the so-called " Borough " series, which includes Lambeth and Battersea. It is a sufficiently comprehensive account of Chelsea, written in a pleasant style. An attempt has been made to render it suitable for children by simplifying the language, but only very grave and grown-up children can be expected to read, mark, learn, and inwardly digest it. Adult Chelsea residents are sure to be interested in it; and, as children are destined to grow up, there will be no harm in keeping it within their reach.

BRITISH MEZZOTINTS.—Sir Frank Short deals in this book with the history of a craft which, although of foreign origin, flourished in Great Britain and Ireland as nowhere else. The author handles his task by tracing developments of engraving from its invention by Ludwig von Siegen in 1642, by referring to the tools and the various methods of using them. This he does efficiently, and the essay is a very good account of what took place. At the end of the book are some well-printed plates which help to illustrate the statements made in the text.

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GREAT BRITAIN :

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AGNEW, THOMAS & SONS. Annual Exhibition of Water-colour Drawings (opens March 5).

COLNAGHI, P. & D. & CO. Drawings and Water-colours by Living Artists.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain; The Copenhagen Art Faïence.

GOUPIL GALLERY. Spring Exhibition of Modern Art; Water-colours and Drawings by French Artists.

INDEPENDENT GALLERY. Recent Paintings by Alfred Thornton.

LEICESTER GALLERIES. Paintings, Drawings, and Etchings by Edmund Blampied; Water-colours by Norman Lindsay.

MANSARD GALLERY. Works by the Members of the Junior Art Workers' Guild (March 9-28).

PATERSON, W. B. First Exhibition of Paintings and Drawings by the late Frank Craig.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-colours by P. H. Jowett.

SOCIETY OF WOMEN ARTISTS, at the Royal Institute Galleries (closes March 4).

SPINK & SON, 6 King Street, St. James's. Chinese Carved Red Lacquer.

TOOTH, ARTHUR & SONS. Paintings by Jack B. Yeats (opens March 12).

TWENTY-ONE GALLERY. Etchings and Paintings by Alexander Walker.

WALKER'S GALLERIES. Water-colours by the Misses Dorrien-Smith, Alex. H. Kirk, and Mrs. A. Philpot; Portraits by Cyril Roberts; Paintings and Portraits by Rev. F. Fielding Ould and Mrs. Caroline Bean; Prints of London.

Brighton :

PUBLIC FINE ART GALLERIES. Works belonging to the Corporation but not usually exhibited.

Manchester :

CITY ART GALLERY. Annual Exhibition of the Manchester Academy of Fine Arts (closes March 8).

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse Paintings by Masters of the Impressionist and Barbizon School; Old Masters.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries, and Works of Art.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings; Etchings.

SALES DURING MARCH

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. March 3, 4, and 25. Old English Silver and Jewellery. March 5 and 26, Objects of Art and Furniture. March 6, 13, 20, and 23, Old and Modern Pictures and Drawings. March 10 and 24, Porcelain. March 12, Old French and English Furniture and Porcelain. March 16, Modern Pictures and Drawings. March 19, Porcelain, Jade, Decorative Objects and Furniture. March 27, Old Masters.

DEBENHAM, STORR & SONS. March 3-5, 10-12, 17-19, 24-26, Jewellery and Plate.

EASTWOOD & HOLT. March 3 and 4, Chinese and Japanese Curios.

HAMPTON & SONS. March 16-21, Contents of St. Serfs, Roehampton (on the premises), including Old English Furniture, Porcelain, Persian Carpets, etc. March 23-26, Contents of 25 Chesham Place, S.W. (on the premises), including Chippendale and Antique Furniture, Porcelain, Pictures, etc.

HARMER, H. R. March 2, 9, 16, 23, and 30, Stamps.

KNIGHT, FRANK & RUTLEY. March 6 and 20, Furniture, Pictures, Porcelain, etc. March 13, Jewellery, Plate, etc. March 9-12, Contents of Shiplake Court, Henley-on-Thames (on the premises). March 16-19, Contents of Hampton Court, Herefordshire (on the premises), including Furniture, Tapestries, Pictures, Books, etc.

SOTHEBY & CO. March 2-4, Printed Books. March 3 and 4, Old Engravings. March 5, Objects of Vertu. March 6, English and Continental Pottery and Porcelain, and Furniture. March 9 and 10, Japanese Colour Prints and Works of Art. March 11, Modern Drawings and Pictures. March 12 and 13, Ivories, Bronzes, Italian Majolica, Wood Carvings, etc. March 16 and 17, Library of the late Mr. E. Gordon Duff. March 23-26 and 30, Books from the Britwell Court Library.

GERMANY :

Berlin :

LEPKE, RUDOLPH. March 24, Porcelain belonging to Prof. Darmstaedter.

HOLLAND :

Amsterdam :

DE VRIES, R. W. P. March 24, Old Drawings from the collection of Prince Argoutinsky-Dolgoroukoff.

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AUCTIONS

MESSRS. KNIGHT, FRANK & RUTLEY, 20 Hanover Square. March 9-12. The contents of Shiplake Court, Henley-on-Thames (to be sold on the premises). The mansion houses a large quantity of furniture, much of which is of first-class interest to collectors, and there are also pictures, tapestries, etc. Special attention may be drawn to a finely designed oak standing buffet from the seventeenth century, having carved linen fold panels and a carving of the Virgin and Child in high relief; to a curious carved wood panel of a Saracen equestrian warrior in bas relief; to a sixteenth-century oak refectory table with carved frieze on tapered columns; to a French oak settle with fine carved panels of figure subjects, etc.; and to a Queen Anne cabinet of tiger walnut. These are but specimens taken almost at random from among the more important lots. The most notable textile is a splendid panel of Flemish tapestry depicting a park scene, etc.

MESSRS. HAMPTON & SON, St. James's Square. March 16 and following days. The contents of " St. Serfs," Roehampton, the residence of the late Dame Florence Fermor-Hesketh. The house has some good examples of Old English furniture, many costly reproductions, English and foreign porcelain, Japanese lacquer, and among the Persian carpets some fine Karabaghs of the rare black field and pink rose type. March 23 and following days, at 25 Chesham Place. Furniture, ceramics, pictures, prints, etc., including a number of fine pieces of Chippendale in original condition, such as several double chests, bureau bookcases, and card tables. There are also some good Queen Anne chests and cabinet work of the century. The porcelain includes specimens of old Worcester, Chelsea, and Chinese famille-verte. In the picture section of the catalogue is an interesting portrait of Charles I and two of Nell Gwynne both given to Lely. Other attributions are to Morland and Cox. There are also some miniatures and old silver.

MESSRS. RUDOLPH LEPKE, Potsdamer Strasse 122, Berlin. March 24-26. The Darmstadt Collection of 18th century European porcelain. This sale, already announced here last month, consists in all of 606 lots, many being of the greatest interest to English and other collectors. The organizers have issued an unusually fine catalogue in the form of a large, lavishly illustrated book, a copy of which should certainly be obtained by everyone interested in the study of the subject. Certain aspects of the sale are discussed by Dr. Otto von Falke on p. 143.

MESSRS. SOTHEBY & CO., 35 New Bond Street. March 3 and 4. Old engravings, various properties, including sporting prints in aquatint, English portraits in stipple, line, and mezzotint, coloured aquatints of famous racehorses, by Hunt, Stubbs, etc., and Swiss views and costumes, in colour. March 23-26. A further selection from the great library of S. R. Christie-Miller, Esq., mainly English poetry. The interest in this important sale is, of course, mainly bibliographical, but the student of decorative art will find a large proportion of the books to have bindings, title pages, etc., of the finest description. March 30-April 3. Early English books on the arts and sciences, from the same library. March 2. Modern printed books, various properties, including works relating to the fine arts. March 5. Objects of vertu, comprising a collection of minute objects, such as Chinese snuff-boxes, trinkets, miniatures by Lens, Bartolozzi, and Paul Jean. March 9 and 10. Japanese colour prints and other works of art, including a good triptych by Angyusai Enshi, an important work by Harunobu, and items from the Tōkaidō by Hiroshige. March 16-19. The library of the late Edward Gordon Duff, of Oxford. This sale of one of the greatest private libraries in England is of the first importance to the collector of beautiful books. It is impossible here to describe any of the plates or bindings, but we commend to our readers' attention the two fine catalogues issued by the auctioneers, who have had the good fortune to obtain from University Library, Cambridge, permission to reproduce in full Mr. Duff's own manuscript catalogue. This, together with the fine illustrations, forms a perfect guide to the collection of over one thousand rare and beautiful early books.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

CAREL FABRITIUS. *Man in a Fur Cap.* Canvas, 71 cm. by 62 cm. Purchased out of funds bequeathed by the late Sir Claude Phillips. [See article on p. 127.]

LORENZO MONACO. *Legends of St. Benedict.* Tempera on panel, 30 cm. by 51 cm. Purchased.

PERRONNEAU. *Mme. Legrue* (?). Pastel, 60 cm. by 47 cm. Presented through the National Art Collections Fund by F. D. Lycett Green, Esq.

BRITISH MUSEUM: PRINT ROOM.

DRAWING.

H. BECKER. Design for a poster commemorating Peace. Presented by Campbell Dodgson, Esq., C.B.E.

PRINTS.

Le Monument du Costume, by various engravers after Freudeberg and Moreau. Complete set of 36 proofs, with six early proofs in etched state.

C. M. DESCOURTIS. *Les Espiègles,* after Schall. Aquatint in colours.

J. B. MORRET. *Le Café des Patriotes* (1792), after Swebach. Aquatint in colours.

J. B. C. COROT. A " Cliché-verre " (original plate), *Rider in a Wood.* Presented by M. Maurice Le Garrec.

H. FRANK. Twelve book-plates. Presented by the Artist.

G. O. HART. Eleven etchings and lithographs. Presented by the Artist.

W. J. PHILLIPS. Ten colour prints from wood blocks. Presented by the Artist.

C. A. SHEPPERSON. *La Surprise* (dry-point) and two lithographs. Presented by Mrs. Shepperson.

HALL THORPE. *A Country Bunch.* Large woodcut in colours, with an impression of the key block in black.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet on exhibition.

ARCHITECTURE AND SCULPTURE.

A right hand, and a right breast and drapery. Fragments in porphyry. Probably EGYPTO-ROMAN; fourth century A.D. Presented by Dr. W. L. HILDBURGH, F.S.A.

Archbishop Tillotson (1630-94). Relief portrait in pearwood. ENGLISH; late seventeenth-early eighteenth century.

*Gateway, brick and stone, with wrought-iron gates and lunette. From Ascot House, near Stadhampton (Oxon). ENGLISH; late sixteenth century.

St. Anne with the Virgin and Child. Group in limewood, painted and gilded. SOUTH GERMAN; about 1500.

CERAMICS.

Dish, DUTCH majolica, painted in colours on a blue ground. Late sixteenth century.

ENGRAVING, ILLUSTRATION, AND DESIGN.

*Copy by E. W. Tristram of Early English wall painting in porphyry. Probably EGYPTO-ROMAN; fourth century Croughton Church, Northants. Presented by Croughton Parochial Church Council.

*Drawings (2) for illustration by G. Du Maurier. Presented by A. E. Anderson, Esq.

*D. G. ROSSETTI. *A girl's head.* Panel drawing. Presented by Mrs. Penryn Milsted.

LIBRARY.

*The privately printed illustrated catalogue of the collection of old plate of the late Mr. W. F. Farrer. Presented by Mr. Gaspard Farrer and Mr. Henry Farrer.

PUBLICATIONS RECEIVED

ALCAN, PARIS.

TERRASSE (CHARLES). *Sodoma.* 136 pp. + 16 pl. (Art et Esthétique.) Frs. 10.

ERNEST BENN.

HOBSON (R. L.). *The Later Ceramic Wares of China.* 156 pp. + 76 pl. £5 5s.; **Jacob Epstein.* 32 pp. + 36 pl.; *Albert Rutherston.* 30 pp. + 36 pl. (Contemporary British Artists.) 8s. 6d. each.

CASSELL.

HAYDEN (ARTHUR). *Spode and his Successors: A History*

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of the Pottery, Stoke-on-Trent, from 1765 *to* 1865. xxiii + 204 pp. + 88 pl. (24 in col.). £4 4s.

CASSIRER, BERLIN.

KÜMMEL (OTTO). *Ostasiatisches Gerät.* Introduction by Ernst Grosse. 62 pp. + 140 pl. (Die Kunst des Ostens. Band X.) Gm. 17.

CHAMPION, PARIS.

ALAZARD (JEAN). *L'Abbé Luigi Strozzi, Correspondant Artistique de Mazarin, de Colbert, de Louvois et de la Teulière.* 163 pp. (Bibliothèque de l'Institut français de Florence (Université de Grenoble). 1re Sèrie, Tome VIII.) Frs. 18.

DENT.

D. T. W. *The Hall-Marks on Gold and Silver Articles.* 126 pp. 10s. 6d.

GEOLOGICAL SURVEY OF CHINA, PEKING.

ARNE (T. J.). *Painted Stone-Age Pottery from the Province of Honan, China.* Edited by V. K. Ting and W. H. Wong. (Series D, Vol. I, Fasc. 2.) 40 pp. + 13 pl. (6 in col.).

HACHETTE.

BRØNDSTED (J.). *Early English Ornament: The Sources, Development, and Relation of Foreign Styles of Pre-Norman Ornamental Art in England.* Preface by Reginald A. Smith. Translated by Albany F. Major 352 pp. fully ill.

JOHN HOPKINS PRESS, BALTIMORE.

WILSON (LILLIAN M.). *The Roman Toga.* 132 pp. + 75 pl. (The John Hopkins University Studies in Archæology, No. 1.) $5.

LANE.

KLINGSOR (TRISTAN L.). *Cézanne.* Translated by J. B. Manson. 63 pp. + 40 pl. FOSCA (FRANÇOIS). *Renoir.* Translated by Hubert Wellington. 63 pp. + 40 pl. (Masters of Modern Art.) 5s. each.

LOGOS VERLAG, VIENNA.

WIMMER (FRIEDRICH) and KLEBEL (ERNST). *Das Grabmal Friedrichs der Dritten in Wiener Stephansdom.* 38 pp. + 64 pl. SCHLOSSER (IGNAZ). *Die Kanzel und der Orgelfuss zu St. Stefan in Wien.* 26 pp. + 63 pl. GINHART (KARL). *Die Kaisergruft bei den PP. Kapuzinern in Wien.* 50 pp. + 72 pl. (Osterreichs Kunstdenkmäler. Bände I, II. III.)

MEDICI SOCIETY.

HUTTON (EDWARD). *The Sienese School in the National Gallery.* 85 pp. + 34 plates. 10s. 6d.

NIEMEYER, HALLE.

GERSTENBURG (KURT). *Die ideale Landschaftsmalerei, ihre Begrundung und Vollendung in Rom.* 159 pp. + 56 pl. Gm. 10.

OXFORD UNIVERSITY PRESS.

Exhibition of British Primitive Paintings from the Twelfth to the Early Sixteenth Century. With some related Illuminated Manuscripts, Figure Embroidery, and Alabaster Carvings. Royal Academy of Arts, October and November, 1923. 82 pp. + 61 pl. Ltd. edn. of 150 copies.

MAUDE (AYLMER). *Tolstoy on Art.* 504 pp. + 11 pl. 17s. 6d.

PIPER, MUNICH.

DVORÁK. *Das Rätsel der Kunst der Brüder van Eyck.* 272 pp. + 68 pl.

SCHMIDT, BERLIN.

KÜHNEL (ERNST). *Islamische Kleinkunst.* 216 pp. with 172 ills. (Bibliothek für Kunst- und Antiquitäten-Sammler. Band XXV.) Gm. 9.

VAN OEST, PARIS AND BRUSSELS.

DELEN (A. J. J.). *Histoire de la Gravure dans les anciens Pays-Bas et dans les Provinces Belges des Origines jusqu'à la fin du XVIIIe Siècle.* Première Partie. Des Origines à 1500. 149 pp. + 66 pl. Frs. 150. FUNCK (M.). *Le Livre Belge à Gravures.* 428 pp. ill. *VANZYPE (GUSTAVE). *Vermeer de Delft.* 95 pp. + 40 pl.

WEEKLY.—The Architect, 2927-30.

FORTNIGHTLY.—Beaux-Arts, 1-3; Der Kunstwanderer, vii, 2.

MONTHLY.—Architecture, iii, 28; Baukunst, i, 2; Bulletin of the Cleveland Museum of Art, xii, 1; Bulletin of the Metropolitan Museum of Art, xx, 1; Bulletin of the Minneapolis Institute of Arts, xiv, 1, 2; Bulletin of the Worcester Art Museum, xv, 3; Le Musée, ix, 1; The Pennsylvania Museum Bulletin, 91; La Revue de l'Art, 263; La Vita dello Spirito, ii, 1.

QUARTERLY.—The Antiquaries' Journal, v, 1; Bulletin of the Rhode Island School of Design, xiii, 1.

CATALOGUES AND PAMPHLETS.—*W. L. Borrell, 135 Pentonville Road, N.1, *A List of Eighty Pictures in the National Gallery, London,* compiled by a member of the Working Men's College, London, N.W.1 (Margaritone to Constable); *Beretning om Kristiania Kunstindustrimuseums Virksomhet,* 1923-1924; City of Manchester Art Gallery, *Catalogue of the Greg Collection of English Pottery*; Privately Printed, *Origins of Place Names,* XXVI, Architecture, by an Ignorant Student; *The Raeburn-Burns Controversy: Visualising the Obvious,* by Edward Barrington Nash; Victoria and Albert Museum, Department of Architecture and Sculpture, *Catalogue of Italian Plaquettes,* 87 pp. + 16 pl., 3s. 6d. post free; Department of Woodwork, *Catalogue of Japanese Lacquer,* Part I, General, 193 pp. + 48 pl., 5s. 6d. post free.

TRADE LISTS.—Baer, Frankfurt a. Main, *Bibliotheca Biographica,* Part II; Cambridge University Press, *Selection of Books for* 1925; Craddock & Barnard, Tunbridge Wells, *Illustrated Catalogue of Engravings and Etchings,* No. 14; Foyle, *Catalogue of Dept. No.* 18; Hess, Munich, *Seltene alte Bucher, etc., des XV-XIX Jahrhunderts*; Hiersemann, Leipzig, *Kunstgewerbe, Katalog* 546; *Norstedts Nyheter, XV,* 1-2; Schulz, Plauen, *Antiquariats-Anzeigen*; H.M. Stationery Office, *Monthly Circular.*

Publications in the preceding list marked with an asterisk are briefly discussed below.

ALBERT RUTHERSTON; JACOB EPSTEIN.—These are two additional volumes of Messrs. Benn's "Contemporary British Artists" series, which, when complete, as far as that can ever be possible, promises to be the best account of modern British art we have. These two volumes are in every way up to the high standard set by the others. The plates are well chosen and beautifully printed.

VERMEER DE DELFT.—This is a reprint of what is probably the best book on Vermeer for the general reader. The author does not pretend to have done original reseach, but he has sifted the views of the best scholars and produced an accurate and very readable account of the artist and his work. The volume is fully and excellently illustrated by full-page half-tone plates.

A LIST OF EIGHTY PICTURES IN THE NATIONAL GALLERY.—This little book embodies an excellent idea, and there can be no doubt of the faith and generosity of the anonymous author, described as "a member of the Working Men's College, London," who has had his MS. privately printed for free distribution. It is intended to outline with exceeding brevity the history of art from Margaritone to Constable, certain pictures in the National Gallery being selected as examples. The tired and busy artizan, who no doubt still exists here and there, has here a chance to get at the heart of a great subject on a couple of Saturday afternoons. We dislike saying a word against an effort of this kind, but the limitations and serious mistakes it contains are too evident to justify that. The first paragraph of the book begins: "With the fall of Rome in 476 came the final collapse of the arts and civilization of the Ancient Classical World. The succeeding thousand years are known as the Dark Ages. Even that benighted period produced some few beautiful examples of architecture and the other arts. . . ." This failure to differentiate between the history of art and that of our sort of civilization is even more fatal in a publication of this kind than in the many more ambitious books where the error is introduced with less excuse.

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EXHIBITIONS

GREAT BRITAIN:

London:

COLNAGHI, P. & D. & CO. Etchings by Albert Besnard.

BROOK STREET ART GALLERY. Water-colours by the Duchess of Rutland, including a series of Sketches of "The Miracle," recently produced in New York.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain; The Copenhagen Art Faience.

GOUPIL GALLERY. Spring Exhibition of Modern Art; Drawings by French Artists, including Constantin Guys; Recent Work by Sylvia Gosse; Paintings and Drawings by W. G. de Glehn.

INDEPENDENT GALLERY. Recent Water-colours by Wyndham Tyron (closes April 9); Drawings by Betty Sadleir (opens April 21).

LEICESTER GALLERIES. Paintings, Drawings, and Etchings by Edund Blampied. New Cartoons by Max Beerbohm (opens April 18).

PATERSON, W. B. Paintings and Drawings by the late Frank Craig.

ROYAL SOCIETY OF BRITISH ARTISTS. Spring Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Modern English Water-Colour Society. Drawings and Illustrations by John Austen, Harry Clarke, Alan Odle, and Austin Spare (opens April 21).

SENEFELDER CLUB. 15th Annual Exhibition of Modern Lithographs at the Twenty-one Gallery.

TOOTH, ARTHUR & SONS. Paintings by Jack B. Yeats (closes April 4).

WALKER'S GALLERIES. Portraits and Pictures by Will C. Penn; Paintings, *English, South Sea Island,* and *New Zealand,* by R. S. Hellaby; Water-colours by W. H. Walker.

Brighton:

PUBLIC FINE ART GALLERIES. Works belonging to the Corporation but not usually exhibited.

Derby:

CORPORATION ART GALLERY. Painters' and Decorators' Work—National Competition Exhibits; Early Paintings by the Hon. John Collier.

Liverpool:

WALKER ART GALLERY. Photographic Exhibition (April 4-18); Work by Members of the Liverpool Sketching Club (April 4-25).

Manchester:

CITY ART GALLERY. New English Art Club.

SWITZERLAND:

Lucerne:

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School; Old Masters.

GERMANY:

Munich:

BOHLER, JULIUS. Old Masters, Tapestries, and Works of Art.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings; Etchings.

AMERICA:

New York:

AINSLIE GALLERIES, 677 Fifth Avenue. Works by A. Sheldon Pennoyer, Isabel Whitney, and Sybil Dowie.

DURAND-RUEL GALLERIES, 12 East Fifty-seventh Street. Paintings by Karl Anderson.

EHRICH GALLERIES, 707 Fifth Avenue. Flower Paintings by Frank Galsworthy.

KNOEDLER GALLERIES, 14 East Fifty-seventh Street. Etchings by Auguste Lepére.

JOHN LEVY GALLERIES, 559 Fifth Avenue. American and Foreign Paintings.

LEWIS & SIMMONS' GALLERIES, Hecksher Building, 730 Fifth Avenue. Old Masters and Art Objects.

REINHARDT GALLERIES, Hecksher Buildings, Fifty-seventh Street. Garden and Park Sculpture by Soudbinin and Doubinsky.

SCOTT & FOWLES' GALLERIES, 667 Fifth Avenue. Sculpture by Eli Nadelman.

HOWARD YOUNG GALLERIES, 634 Fifth Avenue. American and Foreign Paintings.

SALES DURING APRIL

ENGLAND:

London:

CHRISTIE, MANSON & WOODS. April 1 and 2, Furniture, Porcelain, etc., belonging to the late Lord Blyth. April 3, Modern British Water-colours and Pictures. April 6, 8, 17, and 24, Old and Modern Pictures and Drawings. April 7, Decorative Furnitures and Porcelain.

DEBENHAM, STORR & SONS. April 1, 2, 7-9, 11, 22-23, and 28-30, Jewellery and Plate.

EASTWOOD & HOLT. April 7 and 8, Chinese Porcelain and Japanese Curios.

HARMER, H. R. April 6, 20, and 27, Stamps.

SOTHEBY & CO. April 6-8, Manuscripts, Books, and Autograph Letters. April 6, Coins and Medals. April 20 and 21, Printed Books. April 21, Drawings and Pictures by Old Masters. April 27 and 28, Autograph Letters, illustrating the History of the French Revolution and Napoleon Bonaparte, the property of the late Earl of Crawford and Balcarres (second portion). April 29 and 30, Prints, illustrating the History of the French Revolution and Napoleon Bonaparte, the property of the late Earl of Crawford and Balcarres.

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AUCTIONS

MESSRS. CHRISTIE, MANSON AND WOODS, 8 King Street.—May 1. Old masters, the property of the Earl of Darnley. This sale of the Cobham Hall pictures is in certain respects one of the most important that has occurred for some years. It is unnecessary to describe here the chief pictures in the sale or to remind our readers that a large part of the collection was formed originally by that acquaintance of Reynolds and Gainsborough, John Bligh, the fourth Earl of Darnley. It will be recalled that the collection includes Gainsborough's *Miss Magill* and *Mrs. Monck*, Reynolds's *General Bligh* and *The Calling of Samuel*, Vandyck's *George Stuart, Lord D'Aubigny*, and Gainsborough's copy of Vandyck's double portrait of *Lord John and Lord Bernard Stuart*. Of course, these English works by no means exhaust the collection. Among foreign pictures is *Cæsar enthroned receiving the head of Pompey*, attributed to Giorgione, the pendant picture to which, *The Triumphant Cæsar*, is in the Cook collection under the name of Romanino. There is also the excellent portrait of *The Artist and his Wife*, by Jordaens, a remarkable example of portraiture by Il Marescalco, an excellent *Portrait of a Lady*, by Mor, and a version of Titian's *Venus and Adonis*.

MESSRS. SOTHEBY AND CO., 35 New Bond Street.—April 6, 7, and 8. Manuscripts, printed books, etc. This sale is a very important one for the book collector and is of some importance to the art-lover. The latter, putting on one side such rarities as an uncut Kilmarnock Burns and the Cardigan MS. of *The Canterbury Tales*, has offered to him a most interesting selection, including a fine legal MS. of the thirteenth century with a portrait of Edward I, a collection of Indian miniatures by the best masters of the seventeenth century and a good drawing by William Blake. Among the Indian miniatures are such superb examples as the portrait of Shāh Jahān with an autograph inscription. There are, as might be expected in a book-sale consisting of as many as 765 lots, many beautiful bindings, title-pages, and illustrations.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL PORTRAIT GALLERY.

James Martineau, D.D., 1805-1900. Unitarian divine. Terra-cotta squeeze from the original statuette done from life, 1897, by HENRY RICHARD HOPE-PINKER. Presented by the sculptor. (Room XXVII.)

Sir Stephen Fox, 1627-1716. Statesman. Paymaster-General and a Commissioner of the Treasury. Suggested and contributed towards foundation of Chelsea Hospital. SCHOOL OF LELY. Canvas, 50 in. by 40 in. Deposited on loan by the Earl of Ilchester. (Room VII.)

Henry Fox, first Lord Holland, 1705-1774. Statesman. Secretary at War, 1746-54; Secretary of State, 1755-6; Paymaster-General, 1757. SCHOOL OF REYNOLDS. Canvas, 50 in. by 40 in. Purchased. (Room IX.)

Queen Elizabeth, 1533-1603. UNKNOWN ARTIST. Oil on panel, *c.* 1580, 42½ in. by 30½ in. From the collection of the Earl of Darnley. Purchased. (Temporarily placed in Room XXX.)

John Dryden, 1631-1700. Poet. By SIR GODFREY KNELLER. Canvas, 50 in. by 40 in. From the collection of the Earl of Darnley. (Room VII.)

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

B. BANDINELLI. *Three female figures.* Pen-and-ink.

D. CAMPAGNOLA. *Landscape.* Pen-and-bistre.

S. ROSA. *Landscape with two Hermits.* Black chalk.

(The three above presented by the executors of Sir Claude Phillips.)

W. VAN BEMMEL. *A Barn.* Black chalk.

T. AUSTEN BROWN. *Grasse* (water-colour), and a pencil drawing. Presented by Mrs. T. Austen Brown.

F. VALLOTTON. *Nude*, and two studies of still life. Chalk.

PRINTS.

L. C. CARMONTELLE (after). *The Mozart Family*, by Delafosse.

L. DARCIS. *L'Inconvénient des perruques*, after C. Vernet. Stipple, in colours.

P. L. DEBUCOURT. *Le Jour de l'An*, 1807. Coloured aquatint.

C. L. DESRAIS (after). Twenty-four etchings of ladies' costumes by Dupin (proofs).

P. DUFLOS. *Marie Antoinette*, after Touzée. Etching.

F. JANINET. *Projet d'un Monument*, after J. M. Moreau. Aquatint in colours; proof before letters. *View of Paris*, after De Machy. Aquatint in colours; proof before letters.

L. LECOEUR. *Serment fédératif du 14 juillet*, 1790. Aquatint in colours, after Swebach.

(The above were presented by Messrs. T. Agnew & Sons.)

H. B. CHALON. Three lithographs of horses.

A. J. DUCLOS. *Le Concert*, after A. de Saint-Aubin.

R. GODARD. *Portrait of Pius X.* Line engraving.

J. M. MOREAU. *Le Bal masqué; Le Festin Royal; Couronnement du buste de Voltaire*, engraved by C. E. Gaucher; proof before letters.

C. RICKETTS. *Italia redenta.* Lithograph, first state. Presented by Prof. A. M. Hind.

M. SLEVOGT. 303 lithographs illustrating the autobiography of Cellini; published edition and a set of proofs. Presented by C. Dodgson, Esq.

E. A. VERPILLEUX. *Evening on the Bure.* Woodcut printed in colours. Presented by Messrs. P. & D. Colnaghi & Co.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet on exhibition.

ARCHITECTURE AND SCULPTURE.

The Creation of Eve. Relief in oak. School of ANTWERP; late fifteenth century.

CERAMICS.

Tile-picture, a shipping scene, painted by Cornelis Boumeester, of ROTTERDAM; eighteenth century. Presented through the National Art-Collections Fund by Mr. Henry van den Bergh.

Plate, DELFT earthenware, made by Samuel van Eenhoorn, and other specimens of faïence. Presented by Mr. A. Ridout.

A collection of cut glass, ENGLISH, of various dates in the eighteenth century. Presented by Mr. Francis Buckley.

An OTTWEILER porcelain coffee-pot. Presented through the National Art-Collections Fund by Lt.-Colonel K. Dingwall, D.S.O.

ENGRAVING, ILLUSTRATION, AND DESIGN.

*WILLIAM TELBIN, SEN (d. 1873). Designs (12) for theatrical scenery. Presented by W. L. Telbin, Esq.

*WILLIAM HARFORD. Designs (5) for theatrical scenery. G. GORDON. Sketch for an act-drop. Presented by Mrs. Harford.

*A. MUCHA. *Life study.* Presented by C. Emanuel, Esq.

METALWORK.

Pair of silver-gilt candlesticks, elaborately chased. By Paul Storr. LONDON; 1814-15. (From the Cumberland Collection.) Presented by L. A. Crichton, Esq.

Steel treasure chest with brass mounts Presented by Susan Countess of Malmesbury.

Plain silver cup on baluster stem. LONDON; 1650-1.

PAINTINGS.

*J. LACON. Miniature portrait of a lady.

PUBLICATIONS RECEIVED

ERNEST BENN.

AHLBERG (HAKON). *Swedish Architecture of the Twentieth Century.* Preface by F. R. Yerbury. 41 pp. + 152 pl. £4 14s. 6d.

CHAPMAN AND HALL.

LANCHESTER (H. V.). *The Art of Town Planning.* 244 pp. + 78 pl. (Universal Art Series.) 21s.

GROTE VERLAG, BERLIN.

Raphaels Zeichnungen. Herausgegeben von Oskar Fischel. Abteilung V. Portfolio containing 48 pp. ill. + 44 pl. Rm. 100.

HARVARD UNIVERSITY PRESS (for the Museum of Fine Arts, Boston).

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CASKEY (L. D.). *Catalogue of Greek and Roman Sculpture.* 233 pp. fully ill.

HOLLYER.

BLAKE (WILLIAM). *Illustrations of the Book of Job.* 22 pl. £3 3s.; *The Book of Thel.* 13 pl. in col. £5 5s. and £8 8s.; *Songs of Innocence.* 28 pl. in col. £12 12s. Ltd. edns.

HUTCHINSON.

*CARTER (A. C.). *The Year's Art,* 1925. 610 pp. + 9 pl.

KEGAN PAUL.

REICHWEIN (ADOLF). *China and Europe: Intellectual and Artistic Contacts in the Eighteenth Century.* Translated by J. C. Powell. 174 pp. + 26 pl. (The History of Civilisation.) 12s. 6d.

ALBERT MORANCÉ, PARIS.

BLUM (ANDRÉ). Preface by Gabriel Hanotaux. *Abraham Bosse et la Societé Française au dix-septième Siècle.* 226 pp. + 24 pl. (Archives de l'Amateur); *L'Œuvre gravé d'Abraham Bosse.* Portfolio containing 94 pp. + 44 pl. (Documents d'Art. L'Œuvre graphique du XVIIe Siècle); *Les Eaux-Fortes de Claude Gellée dit le Lorrain.* Portfolio containing 31 pp. + 38 pl. (Documents d'Art.)

METHUEN.

*ARMFIELD (MAXWELL). *An Artist in America.* 120 pp. + 24 pl. (8 in col.). 15s.

SEELEY, SERVICE.

LUMSDEN (E. S.). *The Art of Etching.* 376 pp. + 152 pl. (New Art Library.) 21s.

"THE STUDIO."

"The Studio" Year Book of Decorative Art, 1925. Edited by C. Geoffrey Holme and Shirley B. Wainwright. xv + 194 pp. + 187 pl. (1 in col.).

SOCIETÀ EDITRICE TOSCANA, SAN CASCIANO.

NUGENT (MARGHERITA). *All Mostra della Pittura Italiana del '600 e '700: note e impressioni.* 407 pp. fully ill. Lire 60.

VAN OEST, PARIS.

DE HEVESY (ANDRÉ). *Jacopo de Barbari, le Maître au Caducée.* 53 pp. + 39 pl.

WAHLSTROM AND WIDSTRAND, STOCKHOLM.

Två Gustavianska Mästare. Niklas Lafrensen och Elias Martin i samtida gravyrer. Häfte 5 and 6, containing 8 pp. + 4 pl. each. Each 4 kronor.

HUMPHREY MILFORD: YALE UNIVERSITY PRESS.

VANDERPOEL (EMILY NOYES). *American Lace and Lace-makers.* 14 pp. + 110 pl. 70s.

ZANICHORE, BOLOGNA.

CALVI (GEROLAMO). *I Manoscritti di Leonardo da Vinci dal Punto di Vista Cronologico Storico e Biographico.* 323 pp. with 60 ills. (Pubblicazioni dell'Instituto Vinciano in Roma.)

ZWEMMER.

CARRÀ (CARLO). *Giotto.* 102 pp. + 192 pl. 25s.

WEEKLY.—The Architect, 2931-4.

FORTNIGHTLY.—Beaux-Arts, 4-5; Der Kunstwanderer, Aug.-Dec., 1924; March, 1925.

MONTHLY.—Architecture, iii, 29; L'Art et les Artistes, xix, 54; The Bulletin of the Cleveland Museum of Art, xii, 2; Bulletin of the Metropolitan Museum of Art, xx, 2; Bulletin of the Minneapolis Institute of Arts, xiv, 3; Bulletin of the Worcester Art Museum, xv, 4; Dedalo, v, 8; Monatshefte für Bücherfreunde und Graphik-sammler, i, 1; Le Musée, viii, 2; Museum of Fine Arts Bulletin, xxviii, 135; The Pennsylvania Museum Bulletin, xx, 92; La Revue d'Art, xxv, 1-2; La Revue de l'Art, 264.

BI-MONTHLY.—L'Arte, xxviii, 1-2.

QUARTERLY.—Artwork, i, 3; Jahrbuch der preuszischen Kunst-sammlungen, xlvi, 1.

CATALOGUES AND REPORTS.—L'Illustration, *Réau (Louis), *La Peinture au Musée du Louvre, Ecole allemande,* 30 pp. fully ill. + 1 pl. in col., 8 frs.; *Misme (Clotilde), *La Peinture au Musée du Louvre, Ecole hollandaise,* 80 pp. fully ill. + 1 pl. in col., 12 frs. *National Gallery, *Catalogue,* 423 pp., 1s. 6d. *National Portrait Gallery, *Illustrated List with an Index of Artists,* 56 pp. + 37 pl., 1s. Vereinigung Zürcher Kunstfreunde, *Vierter bis siebenter Jahresbericht, 1 Juli, 1920, bis 30 Juni,* 1924, 30 pp. + 15 pl. Victoria and Albert Museum, Long (Basil S.), *Catalogue of the Constantine Alexander Ionides Collection,* Vol. I: *Paintings—with certain of the Drawings,* 69 pp. + 35 pl., post free 3s. 6d.; Rackham (Bernard), *Catalogue of the Schreiber Collection,* Vol. III: *Enamels and Glass,* 102 pp. + 48 pl., post free 4s.

TRADE LISTS.—*Bulletin of the Bachstitz Gallery,* 2-8; Baer, Frankfurt a. M., *No.* 709, *A Catalogue of Books on Fine Arts; A List of Books published by Geoffrey Bles,* Spring, 1925; Clarendon Press and Oxford University Press, *Forthcoming Books*; Egger, Vienna, *No.* 47, *Verzeichnis verkäuflicher Münzen und Medaillon*; Gilhofer und Ranschburg, Vienna, *Katalog* 176, *Geheimwissen-schaften und Kulturgeschichte*; *Anzeiger*; Gutekunst und Klipstein, *No. XVII, Alte und moderne Original-Graphik*; *No. XVIII, Original-Graphik*; Sally Rosenberg, Frankfurt a. M., *No.* 24, *Verzeichnis verkäuflicher Münzen und Medallion*; Rosenthal, Munich, *Katalog* 164, *Incunabula Wiegendrucke bis* 1500; Sawyer, *No.* 79, *Catalogue of a Private Library*; H.M. Stationery Office, *Monthly Circular,* No. 73; Tregaskis, *The Caxton Head Catalogue,* No. 90; Van Oest, Paris, *Catalogue des nouvelles Publications.*

Publications in the preceding lists marked with an asterisk are briefly discussed below.

THE YEAR'S ART, 1925.—This is the forty-sixth annual appearance of this book of reference. *The Year's Art* summarizes in a useful and entertaining way the greater part of the art news of each year, the compiler, Mr. A. C. R. Carter, being an inimitable recorder of all that goes on in the art life of London. The present volume begins with a portrait of the late Sir Claude Phillips, and there appear later a number of reproductions of important works of art acquired in the course of the year by London galleries and museums. The notes include particulars of the activities of the established art institutions in each part of this country and in the Colonies, and there are the usual valuable notes on works of art sold by auction, a list of dealers, and a directory of artists. An excellent index completes a useful publication.

AN ARTIST IN AMERICA.—The author displays in this book an odd temperament. He suffers from an incurable desire to correct other people's views. The book is described on the dust-cover as "a record of impressions made by a vivid and unsensitive civilization on the sensitive British painter." And the book begins: "The original title of this little book was to have been *America: Why I loved and left it.*" It is doubtful whether the author could have answered the double question implied in this title, now so unhappily lost to the world; but to the reader it would have been plain enough that Mr. Armfield must have loved America because his fellow countrymen, as he believed, did not, and that he left America because, after he had exhausted his sensitiveness there in correcting all the wrong impressions the English have of it, America left him intolerably speechless. It is a consoling thought that some both of insensitive and sensitive Americans (for we shall not take Mr. Armfield's word for it that he was the only sensitive person on so vast a territory) may have escaped being bored by Mr. Armfield's self-assertiveness; for his book, though stupid and ill-written, somehow fails to be dull, and so do his pictures used as illustrations. There is a kind of restlessness in them that keeps the senses simmering on, and in so far as that is pleasurable, the author-artist's paints and pens do well enough. But in the interests of American friends and of that internationalism for which this journal has a certain reputation, we welcome Mr. Armfield home from the States.

LA PEINTURE AU MUSÉE DU LOUVRE.—These two additions to the new series of abridged catalogues of the Louvre pictures being issued under the direction of M. Jean Guiffrey by *L'Illustration,* cover the chief pictures in the German and Dutch sections. The illustrations are more than adequate as accurate reminders of the originals, though they make no pretence either to sumptiousness or elegance. The notes and the introductions are very efficient. The series when complete will form an indispensable work of reference to the pictures in the gallery.

NATIONAL GALLERY CATALOGUE.—This book is to all appearances an exact duplicate of its predecessors, but the curious reader will find that not only have a number of recent acquisitions been added, but the notes have been edited and some alterations made as a result of research work carried out since the former edition was published.

NATIONAL PORTRAIT GALLERY ILLUSTRATED LIST.—This is substantially a reprint of the earlier edition. It contains brief notes on all the pictures in the Gallery, and there are 122 small but clear half-tone reproductions of representative pictures.

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EXHIBITIONS

GREAT BRITAIN :
London :
AGNEW, T. & SONS. Old Masters.
BRITISH EMPIRE EXHIBITION, Wembley. Palace of Arts.
COTSWOLD GALLERY. Third Annual Exhibition of Water-colours by J. M. W. Turner, John R. Cozens, Alexander Cozens, J. S. Cotman, Thomas Hearne, John Varley and other masters of the English School.
DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain ; The Copenhagen Art Faïence.
FRENCH GALLERY. British and Foreign Artists with a special selection of the work of the late James W. Morrice.
GOUPIL GALLERY. Works by unknown and less-known artists. Paintings and water-colours by W. G. de Glehn.
INDEPENDENT GALLERY. Water-colours by Betty Sadleir.
LEICESTER GALLERIES. Paintings, Drawings and Etchings by Edmund Blamped. Caricatures by Max Beerbohm.
NEW ENGLISH ART CLUB at Spring Gardens Galleries.
PATERSON, W. B. Pictures and Drawings by Roland Strasser.
ROYAL ACADEMY. Summer Exhibition.
ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Annual Exhibition (closes May 29).
ROYAL SOCIETY OF BRITISH ARTISTS. Spring Exhibition.
ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Summer Exhibition (closes May 28).
SACKVILLE GALLERY. Selected Pictures by Old Masters.
SENEFELDER CLUB. 15th Annual Exhibition at the 21 Gallery.
SPARKS, JOHN. Chinese Pottery, Porcelain and Hardstones, from Han to Ch'ing dynasties.
SPINK & SON, 6 King Street, St. James. 15th to 18th-century Chinese Carved Lacquer (opens May 15).
TOOTH, ARTHUR & SONS. Paintings. *Spain and Hungary*, by Sigismundo de Nagy (opens May 13).
WHITECHAPEL ART GALLERY. British Art, 1875-1925.
WILLIAMS & SUTCH. Pictures by English, Dutch and French Masters.
Edinburgh :
ROYAL SCOTTISH ACADEMY. 99th Annual Exhibition.

FRANCE :
Paris :
FIQUET, H., & Cie. Works by Maurice Utrillo.

SWITZERLAND :
Lucerne :
THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School ; Old Masters.

GERMANY :
Munich :
BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.
THANNHAUSER GALLERY, Theatinerstrasse, 7. Impressionist and Barbizon School Paintings ; Etchings.

SALES DURING MAY

ENGLAND :
London :
CHRISTIE, MANSON & WOODS. May 15, Modern Pictures and Drawings and Old Masters, belonging to the late Mr. J. F. Swann ; May 19-22, French Furniture, Objects of Art and of Vertu, Sevres Porcelain and Old Masters, belonging to Almina, Countess of Carnarvon.
DEBENHAM, STORR & SON. May 5-7, 12-14, 19, 21, 22, 26-28, Jewellery and Plate.
EASTWOOD & HOLT. May 12-14, Chinese and Japanese Works of Art.
HARMER, H. R. May 4, 11, 18, 25-27, Stamps.
SOTHEBY & CO. May 4, Books belonging to the Royal Society ; May 5, Old Engravings belonging to the late Mr. Pantia Ralli ; May 6, Old Pictures ; May 7 and 8, Chinese Porcelain ; May 12, Engravings belonging to Sir Henry Theobald ; May 13, Early English Water-colours belonging to Sir Henry Theobald ; May 12 and 13, Miniatures, Snuff Boxes and Fans ; May 14, Porcelain and Furniture belonging to Col. the Hon. J. Scott Napier ; May 18-22 and 25-27, Coins and Medals belonging to the late Mr. L. E. Bhjun ; May 21, Armour and Weapons belonging to the late Mr. John C. Curtiss.

BELGIUM :
Brussels :
DE WINTER, J. May 16, Library of Baron de Sant 'Anna.

GERMANY :
Leipzig :
BOERNER, C. G. May 25-27, Old Engravings, being duplicates of the Albertina, Vienna, and Engravings and Woodcuts by Dürer, being duplicates of the Print Room, British Museum.

HOLLAND :
Amsterdam :
MAK, A. May 26 and 27, Old Pictures belonging to Mr. Arnold van Buuren.

SWITZERLAND :
Lucerne :
GILHOFER, H. & RANSCHBURG, H. May 19 and 20, XVth—XXth Century Engraving and Woodcuts.

DUVEEN BROTHERS

Paris. New York.

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AUCTIONS

MESSRS. SOTHEBY & Co., 35 New Bond Street. May 4. Printed books, sold by order of the President of the Royal Society. The sale consists of 228 lots, many of interest artistically. Most of them are from the collection given to the Society in 1667, by the Duke of Norfolk, whose grandfather, the Earl of Arundel, had purchased them in Vienna in 1636. May 5. Old engravings, collected by the late Pantia Ralli, Esq. The sale consists mainly of the finest framed engravings by English artists, most of the subjects being those eagerly sought after by collectors. There are 145 lots. May 7. Chinese porcelain, from the same collection. A large proportion of the pieces are of the most valuable kinds from the K'ang-hsi and other periods. The sale also includes some European pottery, with such rare examples as a fine pair of polychrome Delft vases and covers (159) as well as some important tapestries. An excellent " Famille verte " vase (283) is the property of R. T. Woodman, Esq.

MESSRS. CHRISTIE, MANSON & WOODS, 8 King Street. May 8. Modern pictures and drawings, the property of the late E. M. Denny, Esq., and of E. M. Crosse, Esq. The main proportion of the sale consists of English 19th century paintings, by artists like Frederick Sandys, Leader, Leighton, J. F. Lewis and Millais. May 19, and two following days. French furniture, Sèvres porcelain and objects d'art, the property of Almina Countess of Carnarvon, to whom they were bequeathed by Alfred de Rothschild, Esq. The collection is, of course, celebrated, and is of great value. The sale, consisting of over three hundred lots, it is impossible here to describe it, but the finely illustrated catalogue which has been issued gives adequate descriptions of all the lots. There are a large number of the very finest examples of snuff boxes, cabinets, caskets, needlecases and the like, mainly from England and France of the 18th century. When these are disposed of a few very rare miniatures will be sold, including a pair by Hilliard, of James I and Anne of Denmark. The first day's sale ends with the porcelain and faience. The second day's sale commences with a mixed series of objects of art, Italian, French and English, various periods. There is a very fine and wonderfully preserved illuminated missal of Italian workmanship, dated 1532, and formerly the property of Horace Walpole. After a number of jewels and trinkets come ivory carvings, Limoges enamels, the sale concluding for the day with Dresden porcelain. The third day's sale begins with the great collection of Sèvres porcelain, after which will be offered the furniture and decorative objects. May 22. Pictures and Drawings, the property of the Earl and Countess of Carnarvon. There can be no doubt that this will be one of the most important sales of pictures held in London for some years. The collection is a great one and is more or less familiar to all students of painting. Included in it is a series of unusually interesting early English portraits. The sale begins with drawings, among which may be noted a landscape (2) by H. D. van Blarenberghe, the drawing of *A Lady Walking* (6), which recalls that in Leningrad (Cf. Michel's " François Boucher," p. 108), and the two de Lespinasse portraits (17 and 18) of Louis XVIth, with Marie Antoinette (Cf. Vernet). One of the more important paintings to be sold will be J. L. Boilly's *The Artist's Wife* (54). No. 64 is Cuyp's *View on the Maas*. Other very interesting pictures are *A Lady drawing a bust* (77), by Gabriel Metsu; *Woman with child at a door* (83), by Adriaen van Ostade; *Cascade* (92), by Jacob van Ruisdael; *A Merry Company* (95), by Jan Steen; *The Seasons* (96), a set of four, by David Teniers; *Rendevous de Chasse* (100), by Adriaen van de Velde; *Soldiers on the march* (104) and *The Hawking Party* (105), by Wouverman; the portrait of *Philip Stanhope, Earl of Chesterfield* (108), by Gainsborough; *Anne, Countess of Chesterfield* (109), by the same artist; Portraits of *Colonel Acland* and *Lord Sydney* (110); and Portraits of *The Countess of Carnarvon and her son* (111), both by Reynolds.

MESSRS. KNIGHT, FRANK AND RUTLEY, Hanover Square. May 15. Furniture, tapestries and pictures. The sale includes two Gobelins tapestries, *La noce de village* and *Le Sergent recruteur*, designed by Etienne Jeurat and executed by Michel Audran, the property of Lord Addington. The catalogue also includes interesting Louis XVI and old English furniture and pictures, by Kneller, William Soumans, and others.

MESSRS. J. DE WINTER, 10 rue Ste. Gudule, Brussels, May 16. The library of the Baron de Sant' Anna. The collection is extensive and important, not only for bibliophiles in the strict sense of the term, but also for collectors of artistic publications. There are, in all, 225 lots, and there are fine bindings from many periods.

MESSRS. GILHOFER AND H. RANSCHBURG, Haldenstrasse, 33 Lucerne. May 19 and 20. Engravings and Woodcuts by old masters, from the fifteenth to the nineteenth century, from old private collections. A study of the illustrated catalogue reveals the unusual importance of this sale. There is a large number of prints by Dürer, including many famous examples, and also works by van Ostade, Rembrandt and Goya. The Rembrandt prints alone would constitute an interesting auction sale, though both in extent and quality the most attractive section of the sale will be that devoted to Dürer's work. The sale begins with some very fine early prints, which are followed by examples by Altdorfer, Beham, Aldegrever, Bega and others. Then follows, in the first day's sale, the Dürers (93-180), and after a large number of prints by van Dyck, Claude, Hollar, Robert Nanteuil, van Ostade, Paul Potter, Rembrandt, Chardin, and Tiepolo, are disposed of, the sale will end with modern prints by Goya, Daumier, Gavarni, etc.

MESSRS. C. G. BOERNER, 26 Universitätsstrasse, Leipsig. May 25 and two following days. Engraved work of forty masters of the 15th-17th centuries, being duplicates from the Vienna Albertina, and a second section of duplicates from the Print Room of the British Museum. There is also a collection of woodcuts and engravings by Dürer. The artists represented include Augustin Hirschvogel, who has some rare examples, Lucas van Leyden, Israel van Meckenem, Rembrandt and Schongauer, Altdorfer, Beham, Burgkmair and Cranach. The sale is an extensive one.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

GOVAERT FLINCK. *Portrait of Rembrandt.* Panel, 65.4 cm. by 54 cm. Presented by Ayerst H. Buttery, Esq.

BRITISH MUSEUM.

CERAMICS AND ETHNOGRAPHY.

A " Yard of Ale " glass. Presented by David Fincham, Esq.

A glass boot. Presented by Arthur Churchill, Esq.

A drinking glass. ENGLISH; about 1730. Presented by W. W. Winkworth, Esq., M.C.

A STAFFORDSHIRE jug, dated 1789. Presented by Cyril Andrade, Esq.

A WORCESTER cup and saucer. Presented by G. M. Winter, Esq., M.D.

Two CHINESE bronze mirrors. Purchased.

A HAN pottery cistern. Purchased.

An ENGLISH pottery bottle; early eighteenth century. Purchased.

A MILAN faïence dish; eighteenth century. Purchased.

A COALPORT vase and cover. Bequeathed by Miss E. P. Bird.

A CH'U CHOU Celadon vase, dated 1547. Purchased.

A three-colour MING vase. Purchased.

A BURMESE pottery plaque. Purchased.

A puzzle cup of Metropolitan slip ware. Purchased.

A LE NOVE cup and a Bow saucer. Purchased.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not on exhibition.

ARCHITECTURE AND SCULPTURE.

J. NOLLEKENS. *William Pitt.* Bust in marble (1737-1823). Two carvings in bone. COPTIC; fourth-fifth century. Presented by Dr. W. L. Hildburgh.

The Virgin and Child. Statue in oak, painted and gilded. FLEMISH; seventeenth century. Presented by Sir William Courtauld Thompson.

Christ. Bust in bronze, parcel-gilt. ITALIAN: early seventeenth century.

Bronze plaque, with a design of cherubs. FLEMISH; seventeenth century.

CERAMICS.

CHINESE square tray, *famille verte*, Ming mark, and two other pieces of Chinese porcelain. Presented by Sydney Vacher, Esq.

PERSIAN bowl, painted in blue and manganese purple with a radial design; twelfth century. Purchased (Bryan bequest).

Jug of Bunzlau stoneware with lacquer painting, and several other pieces of GERMAN stoneware. Presented by W. Ridout, Esq.

ENGRAVING, ILLUSTRATION, AND DESIGN.

*J. S. COTMAN. *Church of Cheux*, near Caen. Drawing.

*J. B. CHATELAIN (1710-71). *The River from Chelsea.* presented by H. E. Friend, Esq.

*STAFFORD HALL. Designs (10) for stage scenery. Presented by Mrs. Eames.

LIBRARY.

*Manuscript. *Walpurgis Night*, a lay of the Hartz Mountains; *The Piper of Neisse*, a legend of Silesia; *The Devil's Bridge*, a Swiss legend. Illustrated with pen drawings by Richard Dadd.

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METALWORK.
Gold brooch in ancient Etruscan style. By PASQUALE NOVISSIMO (d. 1914). Presented by Miss Linda Novissimo.
Silver sugar-basin with pierced ornament. LONDON; 1787-1788. Presented by H. Lawrence Christie, Esq.
Necklace of graduated crystals in silver settings. ENGLISH; eighteenth century. Presented by Cecil F. Crofton, Esq.
Ivory knife-handle, figure of Charles II. ENGLISH; seventeenth century. Presented by Miss Helen Farquhar.
TEXTILES.
Two ELIZABETHAN embroidered linen caps, one entirely in silver-gilt and silver thread.

PUBLICATIONS RECEIVED

ALCAN, PARIS.
CHAMPION (CLAUDE). *Schongauer.* 126 pp. + 16 pl. (Art et Esthétique.) 10 frs.
BENN.
AHLBERG (HAKON). *Swedish Architecture of the Twentieth Century.* Preface by F. R. Yerbury. 41 pp. + 152 pl. (Modern Architecture Series.) £4 14s. 6d.; edition de luxe £7 7s. SCHRETLEN (M. J.). *Dutch and Flemish Woodcuts of the Fifteenth Century.* Foreword by M. J. Friedlaender. 71 pp. + 84 pl. £4 14s. 6d.
BLACK.
Dalmatia. Painted by WALTER TYNDALE. Described by HORATIO F. BROWN. 187 pp. + 24 col. pl. 7s. 6d.
THORNTON BUTTERWORTH.
ORANGE (JAMES). *The Chater Collection.* Pictures relating to China, Hongkong, Macao, 1655-1860. With historical and descriptive letterpress. 528 pp. with 260 ills. (18 in col.) + 19 maps. Ltd. edn. £7 7s.
PAUL CASSIRER, BERLIN.
VON HADELN (DETLEV FREIHERR). *Venezianische Zeichnungen des Quattrocento.* 66 pp. + 91 pl.
CASTLE.
*LAVER (JAMES). *Portraits in Oil and Vinegar.* 122 pp. + 20 pl. 10s. 6d. PIÉRARD (LOUIS). *The Tragic Life of Vincent van Gogh.* Translated by Herbert Garland. 126 pp. + 24 pl. 7s. 6d.
CHAPMAN AND HALL.
HATTON (R. G.). *The Principles of Decoration.* 220 pp. fully ill. + 4 pl. 10s. 6d.
LAURENS, PARIS.
ALAZARD (JEAN). *Le Portrait florentin de Botticelli à Bronzino.* 279 pp. + 32 pl.
MATHER, CLEVELAND.
MURDOCK (KENNETH B.). *The Portraits of Increase Mather, with some Notes on Thomas Johnson, an English Mezzotinter.* 70 pp. + 10 pl. (1 in col.). For private distribution only.
ELKIN MATHEWS.
NOGUCHI (YONE). *Hokusai.* 38 pp. + 22 pl. (3 in col.); *Utamaro.* 35 pp. + 23 pl. (4 in col.). £1 1s. each.
MURRAY.
PENDEREL-BRODHURST (J.) and LAYTON (EDWIN J.). *A Glossary of English Furniture of the Historic Periods.* 196 pp. 6s.
THE OLD WATER-COLOUR SOCIETY'S CLUB, 1924-5.
**Second Annual Volume.* Edited by RANDALL DAVIES. 81 pp. + 39 pl. (3 in col.). Issued to members only.
OXFORD UNIVERSITY PRESS.
COLLINGWOOD (R. G.). *Outlines of a Philosophy of Art.* 104 pp. (The World's Manuals.) 2s. 6d.
KEGAN PAUL, TRENCH, TRUBNER AND CO.
ANDRAE (WALTER). *Coloured Ceramics from Ashur and Earlier Assyrian Wall-Paintings.* From photographs and water-colours by members of the Ashur Expedition organized by the Deutsche Orient-Gesellschaft. 78 pp. with 48 ills. + 36 col. pl. £4 4s.
PONTOS-VERLAG, FREIBURG IM BREISGAU.
VON BODE (WILHELM). *Bertoldo und Lorenzo dei Medici,* die Kunstpolitik des Lorenzo il Magnifico im Spiegel der Werke seines Lieblingskünstlers Bertoldo di Giovanni. 132 pp. with 96 ills. Unbound, M. 25; bound, M. 33.50 and M. 75.
SCHMIDT, BERLIN.
SALMONY (ALFRED). *Chinesische Plastik,* ein Handbuch für Sammler. 172 pp. with 129 ills. (Bibliothek für Kunst- und Antiquitäten-Sammler, Band XXVI.) Gm. 8.
HUGO SCHMIDT, MUNICH.
RÖTTGER (BERNH. HERMANN). *Der Maler Hans Mielich.* 159 pp. with 89 ills. M. 12.
"THE STUDIO."
*LUBBOCK (BASIL). *Adventures by Sea from Art of Old Time.* Preface by John Masefield. ix + 41 pp. + 125 pl. (24 in col.). Ltd. edn. £3 3s.
WEEKLY.—The Architect, 2935-9; Kunstchronik und Kunstmarkt, 1.
FORTNIGHTLY.—Beaux-Arts, 6-7; Der Cicerone, xvi, 12, 23, xvii, 1-5.
MONTHLY.—Architecture, 30; L'Amour de l'Art, v, 11, vi, 1-3; The Antiquarian, iii, 4-5, iv, 1-2; The Arts, vi, 6; vii, 1; Baukunst, i, 314; Belvedere, 25-31; The Bulletin of the Cleveland Museum of Art, xii, 3; Bulletin of the Metropolitan Museum of Art, xx, 3; Bulletin of the Minneapolis Institute of Arts, xiv, 4; Le Cousin Pons, 107; Dedalo, v, 6-9, 11; Journal of the Barnes Foundation, i, 1; El Libro el Pueblo, iii, 7-12; Gazette des Beaux-Arts, 752-4; Monatshefte für Bücherfreunde und Graphiksammler, i, 1; Le Musée, viii, 3; Museum of Fine Arts Bulletin, xxiii, 136; Oesterreichs Bau-und Werkkunst, 1-2; The Pennsylvania Museum Bulletin, 93; Poesia, i, 2-3; La Revue de l'Art, 265.
BI-MONTHLY.—Oud-Holland, xlii, 1-2.
QUARTERLY.—The Golden Galleon, ii, 2; Kunst und Kunstler, xxiii, 7; The Quarterly Review, 484.
ANNUAL.—Jaarbockje van de Vereeniging tot Bevordering der Grafische Kunst, 1921-1924.
CATALOGUES AND PAMPHLETS.—*Gazette of the Grolier Club;* K. Museum van Schoone Kunsten, Antwerp, *Jaarlijksch Verslag,* 1921-1923.
TRADE LISTS.—Allen & Unwin, *New Books,* Spring, 1925; *The Bookplate Chronicle, II,* 10; *The Cambridge Bulletin, L;* Gilhofer and Ranschburg, Vienna, *Katalog,* 177; Maggs Bros., No. 460, *English Literature of the 19th and 20th Centuries;* Methuen, *Books for the first-half of the year* 1925; Murray, *Quarterly List, April,* 1925; *Norstedts Nyheter, XV,* 3-4; H.M. Stationery Office, *Monthly Circular,* No. 74.

Publications in the preceding lists marked with an asterisk are briefly discussed below.

PORTRAITS IN OIL AND VINEGAR.—In this book Mr. Laver shows himself to be an exceedingly clever art critic. He takes twenty-five living English painters of all schools and analyses their art. His pen is critical, witty, persuasive and charitable. Before using it he looks closely and profitably at the pictures before him and seems to have the rare gift, rarest among art critics, of looking not expressly in order either to formulate or to prove a theory but in order to comprehend the work of art. Few find that productive of real ideas, but Mr. Laver is an exception. Each of his little essays is composed of material biographical, philosophical, critical, anecdotal, integrated with a good deal of shrewdness. It is a pleasant experience to read a book of modern art criticism by one who is better and more at home as a judge than as an advocate, though it must be confessed that the author so skilfully avoids taking sides that we are left without much of an idea in what directions his taste is leading him. If his vinegar had contained a little more acetic acid, it would have done no one any harm, least of all the author.

THE OLD WATER-COLOUR SOCIETIES' CLUB, 1924-5. This book, which is issued only to members, contains many well-printed plates of a very mixed set of modern water-colours, and a number of articles including a useful list of works exhibited by John Varley, compiled by Mr. B. S. Long, and a paper on the same artist by Mr. Randall Davies. Most of the rest of the book is given over to inter-society matters.

ADVENTURES BY SEA FROM ART OF OLD TIME.—This book is rather a work of art than an art book. That is not to deny its special merit due to the editor's success in bringing together a great variety of old prints, paintings, etc., illustrative of a sea life now happily gone if not forgotten. The compiler makes it possible for us to enjoy through pictures from all parts of the world the horrors and discomforts of old-fashioned seamanship. Through them we can see Magellan navigating his way through the Straits with gigantic Patagonian people and mysterious fires on the shore and a monstrous bird with an elephant in its beak in the air; we can revel in innumerable shipwrecks, in shipwrecks romantic and shipwrecks classic, and shipwrecks neither one nor t'other but just as improbable. We can see how James Gillray managed to remain a caricaturist even when depicting the boat of the "Nancy Packet" going down with all hands (and faces) under a billow bigger than a herd of bison and spray both jagged like lightning and curly like spiral springs. There is much relish in the spectacle of the victims of the wreck of the "Grosvenor," on the point of going down, accepting their fate in picturesque poses, of a youth being rescued from the jaws of an anatomically incorrect shark who is digesting the youth's right leg but is just about to receive his quietus or at any rate to have his hide punctured by a boathook, and of a whale large enough to engulf and disgorge a regiment of Jonahs, balancing like Cinquevalli a shattered sailing boat and its crew on the point of its snout. Other plates like the one of a pirate being hanged, is more entertaining than we have a right to expect of any plate. The whole thing is very well done, and expresses at once the spirit of art and of filmland.

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EXHIBITIONS

GREAT BRITAIN :

London :

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BLUETT & SONS, 48 Davies Street, W. Chinese Monochrome Porcelain (June 9-20).

BRITISH EMPIRE EXHIBITION, Wembley. Palace of Arts

BRITISH MUSEUM—KING EDWARD THE SEVENTH GALLERIES. 17th Century Italian Drawings; French Line Engravings from Louis XIV to Louis XVI and Japanese Paintings and Coloured Prints.

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DIGHTON, BASIL. 18th Century Engravings (opens June 8).

FRENCH GALLERY. Pictures by British and Foreign Artists.

GOUPIL GALLERY. Summer Exhibition of Modern Art. Water-Colours by Romilly Fedden, Mewburn Garnett and Col. E. A. Hobday.

GREATOREX GALLERY. Drawings, *Deerstalking*, by Frank Wallace. Original Etchings by E. S. Lumsden.

INDEPENDENT GALLERY. French Painting from Ingres to Cézanne (closes June 6.) Old Masters (opens middle June).

KNOEDLER, M. & CO. Landscapes, *Chinese and Japanese*, by Stewart Carstairs.

LEICESTER GALLERIES. Paintings by William S. Horton. Decorative Work by Clara Fargo Thomas. Works by Cézanne.

LONDON GROUP. Exhibition at R.W.S. Galleries (June 6-26).

NEW CHENIL GALLERIES. Present-Day British Art (opens June 5).

PATERSON, W. B. Pottery by Bernard Leach (closes June 13.) Old Masters (opens June 22).

ROYAL ACADEMY. Summer Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SOCIETY OF GRAPHIC ART. Exhibition at the R.I. Galleries (opens June 8).

SPINK & SON, 6 King Street, St. James. 15th to 18th century Chinese Carved Lacquer.

TOOTH, ARTHUR & SONS. Painting, *India*, by S. Fyzee-Rahamin (opens June 23).

TWENTY-ONE GALLERY. Pastels and Paintings by Bernard Sickert (June 4-13).

WALKER GALLERIES. 8th Exhibition of Pastoral Water-Colours by Modern Artists (closes June 17). Water-Colours. *Flowers*, by Mrs. A. Bullerd (June 4-17). Paintings by Capt. T. Hodgson Liddell (June 8-20). Water-Colours, *France and Flanders*, by Adam Knight. 21st Annual Early English Water-Colour Exhibition (opens June 22) and Society of Parson Painters (opens June 24).

WHITECHAPEL ART GALLERY. British Art (1875-1925).

YAMANAKA & CO., 127 New Bond Street. Early Chinese Paintings, Sculpture and Pottery (opens June 8).

Brighton :

PUBLIC FINE ART GALLERY. Pictures by Australian Artists.

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Edinburgh :

ROYAL SCOTTISH ACADEMY. 99th Annual Exhibition.

Manchester :

CITY ART GALLERY. Athenæum Graphic Club. Royal Society of Portrait Painters.

FRANCE :

Paris :

CHARPENTIER, JEAN. Ancient Spanish Art from Primitives to Goya (opens June 5).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

THANNHAUSER GALLERY. Theatinerstrasse, 7. Impressionist and Barbizon School Paintings; Etchings.

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School. Old Masters.

SALES DURING JUNE

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. June 23-26, Objects of Art and Pictures, belonging to the late Mrs. Edith Cragg and Mr. John Webb. June 30, English Furniture, Tapestry, Objects of Art and Silver Plate, belonging to Mrs. Percy Macquoid.

DEBENHAM, STORR & SONS. June 4, 9-11, 16-8, 23-25 and 30, Jewellery and Plate.

EASTWOOD & HOLT. June 16 and 17, Chinese Porcelain and Japanese Curios.

GLENDINING & CO., LTD. June 9, 10, 23 and 24, Stamps. June 15-19, Phillips Collection of War Medals and Decorations. June 22, Miscellaneous. June 29 and 30, Oriental Art.

HARMER, H. R. June 8, 15, 22, 23 and 29, Stamps.

KEMP, J. & R. June 8-12, Porcelain, Objets d'Art, Bric-a-brac, books, etc., belonging to the late Marquis of Ripon.

Continued on Advt. page xxx.

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(*Continued from Advt. page ii*)

SOTHEBY & CO. June 4 and 5, Oriental Works of Art. June 8 and 9, Egyptian, Greek and Roman Antiquities and Bronzes found in Ireland. June 10, Water-Colours and Pictures. June 11, Miniatures and Objects of Vertu. June 12, Chinese and English Porcelain, English Furniture, etc. June 15-17, 22-24, 29 and 30, Books and Autograph letters.

FRANCE :

Paris :

LAIR-DUBREUIL, F. & BAUDOIN, H. June 17 and 18, at the Galerie Georges Petit, Pictures, Pastels, Water-Colours, Objets d'Art and Furniture, belonging to Léon Michel-Levy.

LAIR-DUBREUIL, F. June 24 and 25 at Hotel Drouot, Collection Gaugnat—160 pictures by Renoir and pictures by Cezanné and Vuillard.

SWITZERLAND :

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KUNDIG & NAVILLE. June 15-18, Greek and Roman Coins. June 18-20, Roman Coins belonging to Mr. H. C. Levis.

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AUCTIONS

MESSRS. F. LAIR-DUBREUIL, 6 rue Favart, at the Galerie Georges Petit, 8 rue de Sèze, Paris, June 4 and 5. The Lehmann collection of furniture, tapestries, sculptures, ceramics, etc. The sale is an extensive one and contains a quantity of valuable works of art. The first day will be devoted to faïence, porcelain, sculptures, etc., and the second sale will consist of bronzes, clocks, furniture and tapestries. The pottery and porcelain are from many periods and countries, the sculptures are mainly French, dating from the Louis periods and later, many pieces being signed by, or attributed to important artists. The valuable furniture is Louis XV and XVI, and is a feature of the sale. The tapestries include examples of Gobelins and Beauvais workmanship. June 8, 12 and 13, the same collector's paintings, pastels and drawings. The collection is of the first importance and includes fine examples by Boilly, Boucher, Debucourt, Drouais, Fragonard, Nattier, Robert, Watteau, and other French painters and draughtsmen, as well as a large number of Mediæval and Renaissance paintings, and of paintings of the Flemish and Dutch school of the xviith century. In these are included examples of such masters as Cuyp, van Goyen, Hals, Hobbema, Maes, van Mieris, van der Neer, van Ostade, P. Potter, Rembrandt, Rubens, Ruisdael, Teniers, Ter Borch, the van de Veldes, Wouverman and Wijnants. Towards the end of the sale there will be offered a number of Italian Renaissance bronzes, Limoges enamels, Swiss stained glass and Persian tapestries.

June 24 and 25, at the Hotel Drouet, modern pictures collected by M. Maurice Gangnat. This is probably the most remarkable private collection of Renoirs, and the sale will include no less than one hundred and sixty pictures by that artist, including a number of celebrated works and some that are interesting because of their unusual character, such as the remarkably instructive Poudrerie de La Rochelle. There are also five Cézannes and three Vuillards.

MESSRS. KÜNDIG AND NAVILLE, Hôtel Schweizerhof, Lucerne, June 15-20. Important collections of Greek and Roman coins. There are to be two sales. At the former one 1,634 Greek and 136 Roman coins are to be disposed of. In the main, the Greek coins come from three collections: that of an important manufacturer, recently dead, who for some years had been getting together a general collection of considerable value; a collection of Syrian coins of the Selencian dynasty formed by the Rev. Edgar Rogers; and the late Baron de Petrowicz's collection of Selencian and Parthian coins. Taken together the two lots of Selencian coins are said to form the most complete series in existence. The Roman coins include a series of "aes grave" coming from an old but hitherto unknown and uncatalogued collection; also a small collection of fine and extremely rare Roman medallions. The second sale deals with one collection only of Roman coins made by Mr. H. C. Levis, of London. The directors of the sale claim that so complete a series of imperial coins has never before been offered at auction. Altogether 1,139 specimens will be offered for sale, ranging in date from the middle of the fourth century B.C. to the middle of the eleventh century A.D.

MESSRS HENRI BAUDOIN, 10 rue Grange-Batelière, at the Galerie Georges Petit, 8 rue de Sèze. June 20, Works of Sculpture, etc., in ivory, bronze, silver and terra-cotta, of Egyptian, Greek and Roman origin. The sale includes a very remarkable bronze statuette of a Venus kneeling, found at Beyrouth, Syria, in 1901 and discussed by Mr. Salomon Reinach in his "Répertoire de la Sculpure grecque et romaine," t. V, vol. I, p. 159. The sale consists of only nine lots, but these are of particular interest.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM.

CERAMICS AND ETHNOGRAPHY.

Wax model for a plaque in the style of Wedgwood. Presented by Rev. E. Heath.

Pottery fragments from Transjordania. Presented by H. St. J. B. Philby, Esq.

Cordial glass: 17th century, ENGLISH. Presented by Joseph Bles, Esq.

Two wine glasses: 17th century, ITALIAN and SPANISH. Presented by Mrs. S. D. Winkworth.

Decanter and two glasses: GERMAN, about 1800. Presented by G. Howard, Esq.

Glass tankard: 18th century. ENGLISH. Presented by Arthur Churchill, Esq.

New Hall coffee cup. Presented by S. A. Knight, Esq.

Pottery fragments from the site of Whieldon's works. Presented by Josiah Wedgwood & Sons and J. Hewitt & Sons.

LIVERPOOL porcelain cream jug. Presented by Dr. G. F. Hill.

Chinese armorial plate: late MING. Purchased.

Chinese porcelain ewer: late MING. Purchased.

Chinese porcelain bottle with HSÜAN TÊ mark. Purchased

T'ANG glazed pottery candlestick. Purchased.

An engraved SILESIAN glass and two BRANDENBURG glasses. Purchased.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not on exhibition.

CERAMICS.

A porcelain group representing *Sculpture*, from the model by WILH. CHRIST. MEYER. Berlin; about 1769. Presented by Lt.-Colonel K. Dingwall, D.S.O., through the National Art-Collections Fund.

A stem-cup, blue and white porcelain, early MING dynasty; and a bowl of the T'ANG dynasty with decoration in relief, covered with green and brown glazes. Presented by Sydney Vacher, Esq.

A bottle of LIVERPOOL porcelain painted with flowers in polychrome. Presented by Lt.-Colonel K. Dingwall, D.S.O., and Wallace Elliot, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

*Drawings (25) of Stained Glass, by F. SYDNEY EDEN, from various churches in the County of Essex.

METALWORK.

Silver-gilt Chalice. GERMAN; early 16th century.

Gilt-bronze Crucifix Figure. ENGLISH; late 14th century.

Cranequin for bending a crossbow, etched steel. SOUTH GERMAN; late 16th century. Presented by Dr. W. L. Hildburgh, F.S.A.

Bell from Skelton-in-Cleveland Church, Yorkshire. ENGLISH; first half of the 13th century.

WOODWORK.

Chair of carved walnut with high, carved back and moulded legs and framework. ENGLISH; about 1690. Formerly in the collection of Colonel H. H. Mulliner. Presented by R. Freeman Smith, Esq.

Pomander Stick for a doctor, with ivory and silver top, inscribed: "J. Browen, Taunton, Ye 11 June, 1720." Presented by T. Mackenzie Fowler, Esq.

Dital Harp, lacquered and painted. Signed: "Light, Foley Place, London." About 1800. Presented by Miss Edith H. Pocklington.

Dressing Case, decorated with paper filigree and shell work. Inscribed: "M. W., 1687." ENGLISH. Bequeathed by the late Colonel T. J. Seppings.

PUBLICATIONS RECEIVED

ARCHITECTURAL PRESS.

HARVEY (WILLIAM). *The Preservation of St. Paul's Cathedral and other Famous Buildings.* 153 pp. ill. + 22 pl. 10s. 6d.

ARNOLD.

CONWAY (SIR MARTIN). *Art Treasures in Soviet Russia.* 284 pp. + 16 pl. 16s.

ART TRADE PRESS.

**Art Prices Current*, 1922-1923; being a record of sale prices during the season at Christie's. Vol. II. Edited by H. G. T. Cannons. 503 pp. £2 2s.

BENN.

BERNSTINGL (H. J.) *Sir John Soane.* 30 pp. + 35 pl. (Masters of Architecture) 10s. 6d.; SALMONY (ALFRED),

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Sculpture in Siam. xvi + 52 pp. + 70 pl. (3 in col.) and map. £3 3s. SIRÉN (OSVALD), *Chinese Sculpture from the fifteenth to the fourteenth century.* Vol. I, 168 pp. + frontispiece; Vol. II, III, IV, 623 pl. £14 14s. the set.

BRITISH MUSEUM.

HAKE (HENRY M.) *Catalogue of the Engraved British Portraits preserved in the Department of Prints and Drawings in the British Museum.* Vol. VI. (Supplement and Indexes). 738 pp.

CHAPMAN AND HALL.

*HATTON, (R. G). *The Principles of Decoration,* 220 pp. fully ill. + 4 pl. 10s. 6d.

CHATTO AND WINDUS.

BARNE (GEORGE). *The Three Orders of Perspective.* 44 pp. 3s.

HEINEMANN.

CAZOTTE (JACQUES). *The Devil in Love.* With 6 engravings on copper, by J. E. Laboureur, 87 pp. + 6 pl. Ltd. edn. of 320 copies, 21s.; PHILLIPS (CLAUDE), *Emotion in Art.* Edited by Maurice Brockwell. 283 pp. + 20 pl. 15s.

HORSESHOE PUBLISHING CO.

STACEY (CLAUDE H.). *Don'ts.* 80 pp. ill. 2s. 6d.

KLINKHARDT AND BIERMANN (Leipzig).

FRIEDLÄNDER (MAX J.). *Lucas van Leyden.* 44 pp. + 82 pl. (Meister der Graphik. Band xiii), 24 M.; PAZAUREK (GUSTAV E.), *Kunstgläser der Gegenwart,* 264 pp. fully ill. + 8 pl. (4 in col.) and table of marks. (Monographien des Kunstgewerbes. Band xix, xx), 12 M.

LANE.

MAUCLAIR (CAMILLE). *Claude Monet.* Translated by Lewis May. 63 pp. + 40 pl. (Masters of Modern Art). 5s.

OXFORD, CLARENDON PRESS.

*BLAKE (VERNON). *The Way to Sketch.* Notes on the essentials of landscape sketching, particular reference being made to the use of water-colour. 111 pp. ill + 9 pl. 7s. 6d.

OXFORD UNIVERSITY PRESS.

*MORRIS (M. C. E.) *Benjamin Fawcett, Colour Printer and Engraver.* 140 pp. + 5 pl. 5s.

SCHMIDT (Berlin).

DONATH (ADOLPH). *Technik des Kunstsammelns.* 234 pp. with 120 ills. (Bibliothek für Kunst-und Antiquitätensammler. Band 28). 10 M.

"THE STUDIO."

J. L. Forain. 8 pp. + 12 pl. (Modern Masters of Etching, IV). 5s.

SOCIÉTÉ ROYALE DE GÉOGRAPHIE D'ÉGYPTE.

DEVONSHIRE (MRS. R. L.). *Quartre-vingts Mosquées et autres Monuments Musulman du Caire.* 47 pp. + 45 pl. and map. (Publications spéciales sous les Auspices de sa Majesté Fouad Ier.)

WAHLSTRÖM AND WIDSTRAND (Stockholm).

Två Gustavianska Mästare; Niklas Lafrensen och Elias Martin i samtida gravyrer. Double parts, 7/8, 9/10 each, containing 8 pp. + 8 pl. Each 8 kronor.

WEEKLY.—The Architect, 2940-3.

FORTNIGHTLY.—Beaux-Arts, 8, 9; Der Cicerone, xvii, 6-9; Der Kunstwanderer, vii, 2.

MONTHLY.—L'Art et les Artistes, 54; Baukunst, I, 5; The Bulletin of the Cleveland Museum of Art, xii, 4; Bulletin of the Metropolitan Museum of Art, xx, 4; Bulletin of the Minneapolis Institute of Arts, xiv, 5; Bulletin of the Wadsworth Atheneum, iii, 2; Bulletin of the Worcester Art Museum, xvi, 1; Dedalo, v, 10; Gazette des Beaux-Arts, 755; Journal of the Barnes Foundation, I, 2; Journal of the Imperial Arts League, 60; The Pennsylvania Museum Bulletin, 94.

QUARTERLY.—The Antiquaries Journal, v, 2; Bulletin of the Rhode Island School of Design, xiii, 2; Jahrbuch der preuszischen Kunstsammlungen, xlvi, 2; Journal of the British Society of Master Glass-painters, 2.

CATALOGUES AND PAMPHLETS.—The Cleveland Museum of Art. *Ninth Annual Report,* 1924; Colnaghi, Kaines Smith (S. C.), *The Tendency in Present-day Drawing,* 20 pp. with 8 ills. + col. frontispiece, 2s.; Hand (Sidney), *Signed Miniatures,* 26 pp. + 7 pl. (1 in col.); National Art Collections Fund, *Twenty-First Annual Report,* 1924; National Museum of Wales. *The Art of Richard Wilson in the National Museum of Wales,* 12 pp. + 10 pl. (2 in col.), 6d.; Vaes (Maurice), *Le Séjour d'Antoine Van Dyck en Italie (Mi-novembre 1621—Automne 1627);* Victoria and Albert Museum. Department of Woodwork. *The Panelled Rooms, III. The Boudoir of Madame de Sérilly.* 27 pp. + 12 pl. Post free, 1s. 8½d.

TRADE LISTS.—*Le Bouquiniste Gantois,* 220-122; *La Curiosité,* 85; Duckworth, New Books, Spring, 1925; Gilhofer and Ranschburg, Lucerne, *Catalogue No. IV, Etchings and Engravings by Old Masters, English and French Engravings of the XVIIth—XIXth Century, Americana, Sporting Prints, Drawings and Water-Colours;* E. P. Goldsmidt, *Catalogue VI, Rare and Valuable Books;* Hiersemann, Leipzig, *Katalog* 549, *Kunstgeschichte;* Maggs Bros., *English Literature and Printing from the 15th to the 18th Century. Part I, A—L;* Piper, Munich, *Der Piperbote,* II, 1; Schulz, Plauen, *Antiquariats-Anzeigen;* H.M. Stationery Office, *Monthly Circular,* 75; Tiedemann (Berlin), *Japanese Colour Prints.*

Publications in the preceding lists marked with an asterisk are briefly discussed below.

ART PRICES CURRENT.—This very useful annual publication, which is now edited by Mr. H. G. T. Cannons, is a record of sale prices with an index to artist's names and to the titles and subjects. The new volume is the fifth in the post-war series and is excellently arranged. The book deals not only with graphic art but with paintings, drawings and prints.

THE PRINCIPLES OF DECORATION is a strange book. It contains thirty-five chapters, some written in a philosophical vein and some touching on art history; also there are a large number of the author's very commonplace and conventional designs, which the reader is invited to colour. In the preface the author says that the object of the book is to induce decorators to proceed as if no decoration had ever existed before, in order to get rid of the tendency to use inherited ornamental and decorative forms, so many of which are neither vivacious nor interesting. In other words Mr. Hatton believes that his own designs are more vivacious and interesting than those of the old masters, and that the mere realization of that will enable his readers to become as great a genius as himself. It would not appear that Mr. Hatton continuously accepts his own teaching, for on page 4 he contradicts himself by complaining that "people got the idea that designing is finding the never-seen-before. This," he says, "is a great mistake. It is stupid to dodge the sensible solution of a problem merely because something of the sort has been seen before." As for the historical part of the book, it will suffice to quote from p. 111, "Up to the sixteenth century images of real people were always introduced because people were interested in them as subjects. Art was always pictorial in the sense of telling a story, or at least of representing persons and things to which some story was attached. There can be no doubt that this is the only ground upon which identifiable images may be introduced." One would have thought the author of a book on decoration would not thus have disregarded the many series of schools of decoration that existed before the sixteenth century.

THE WAY TO SKETCH is a much better book than most of those bearing similar titles. The author is well informed and he discusses his material with intelligence. The book is suitable for young artists who like a talkative treatise on technical problems and who find themselves stimulated by contact with a sympathetic and understanding mind.

BENJAMIN FAWCETT.—The author of this book with the scanty materials available thirty years after Fawcett's death, has very successfully reconstructed his life, sketched his remarkable character and cleared up a number of misapprehensions. The book should interest all who care for Fawcett's familiar prints of animal and vegetable life.

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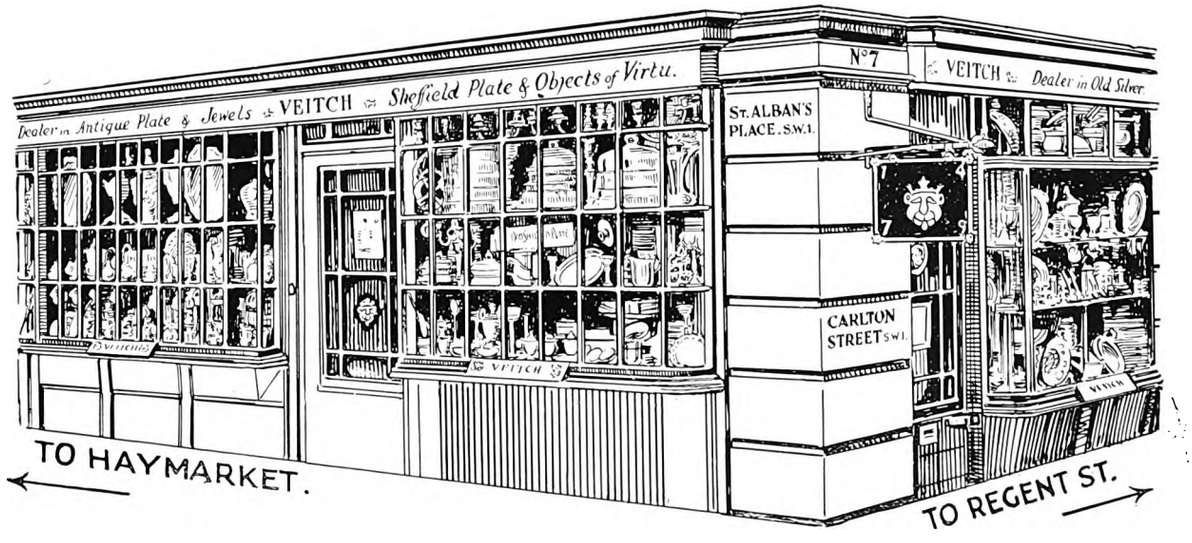

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Sheffield Plate: its History, Manufacture and Art, Imperial 8vo, Illustrated—H. N. VEITCH, 1908.

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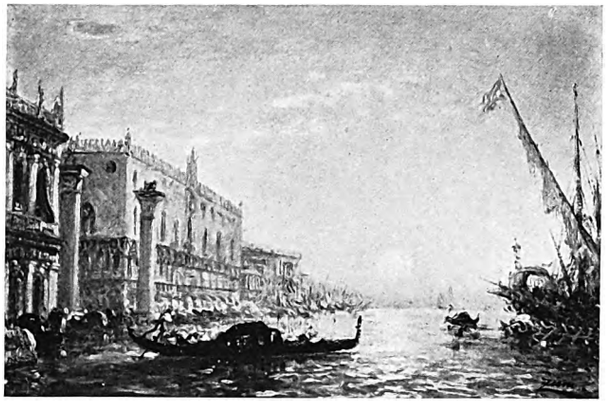

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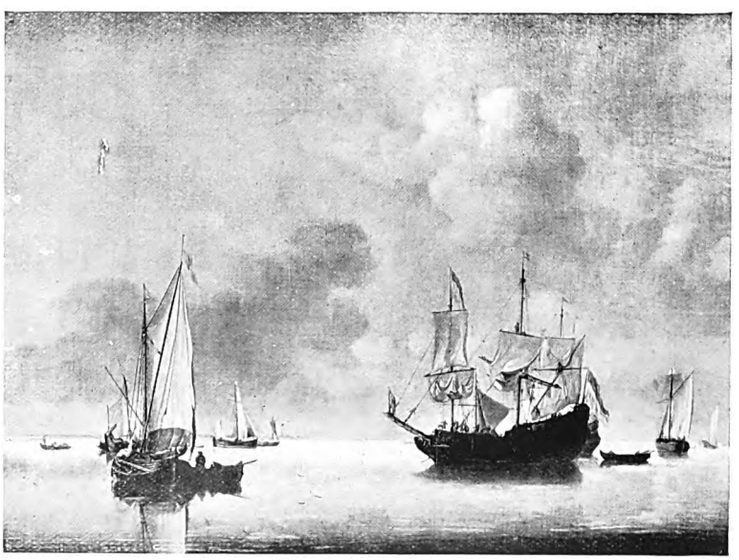

Willem van de Velde—Leyden 1633—Greenwich, 1707. "Marine." Canvas, 70 × 92 cm.

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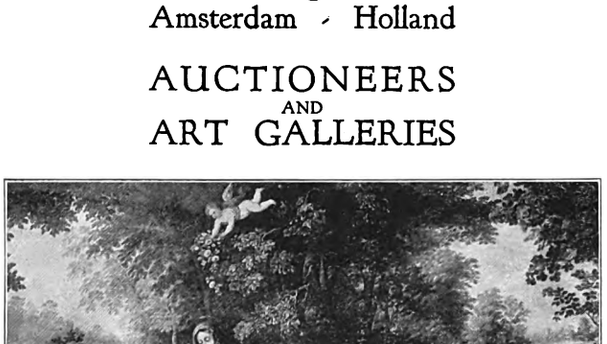

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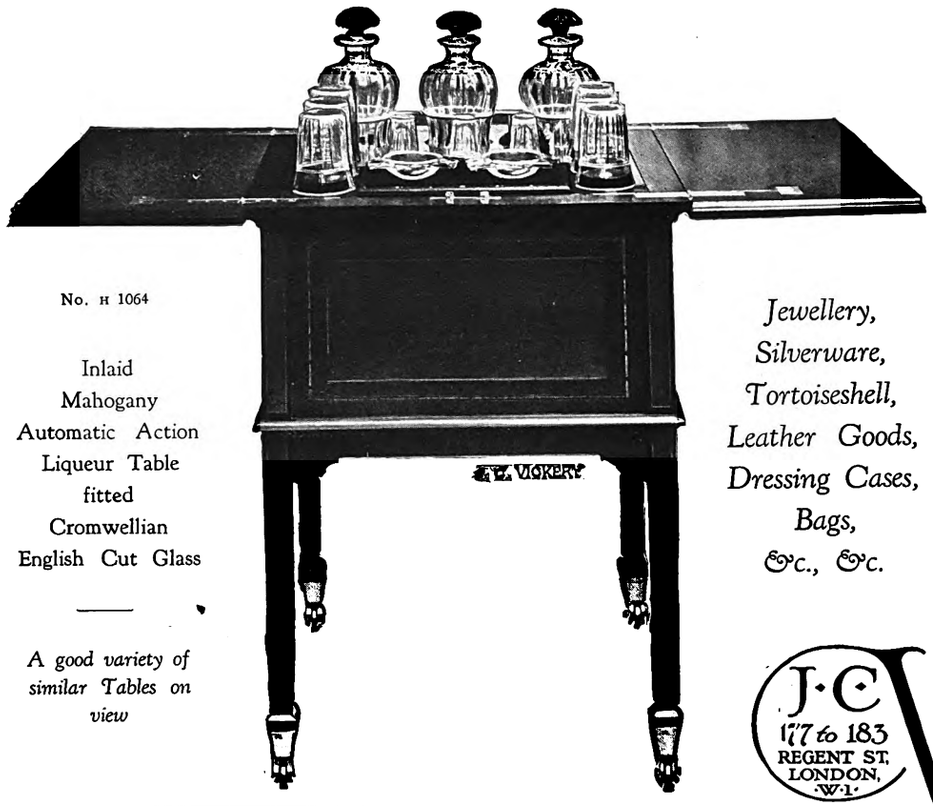

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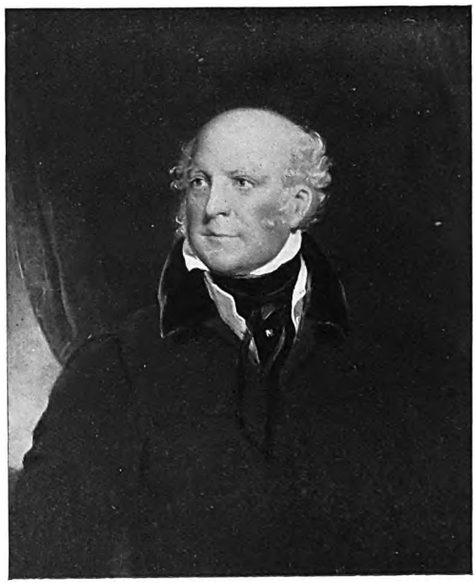

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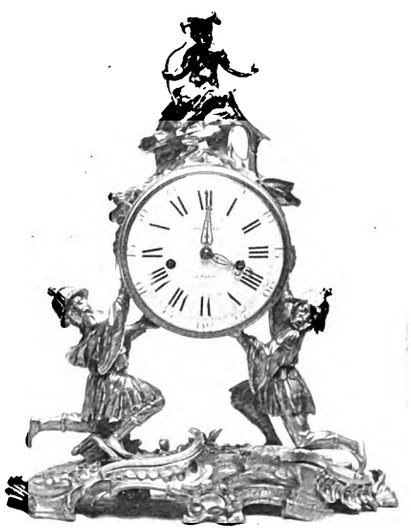

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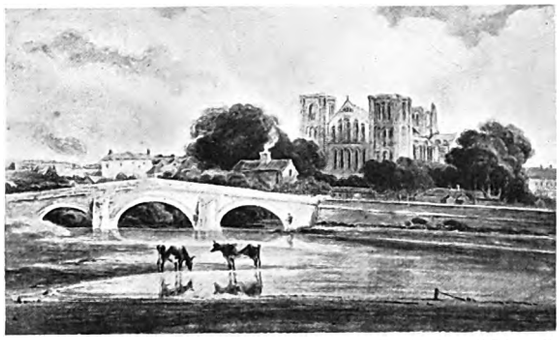

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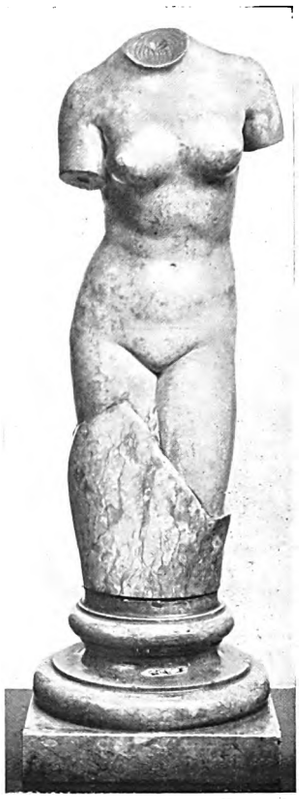

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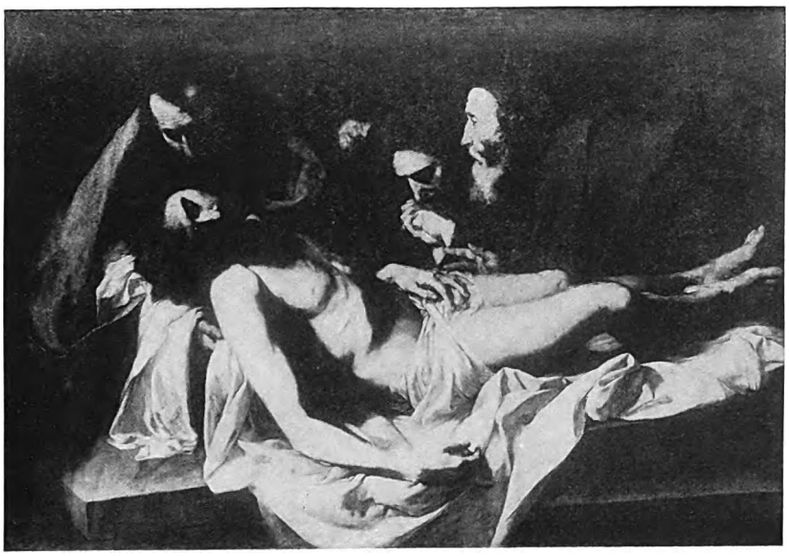

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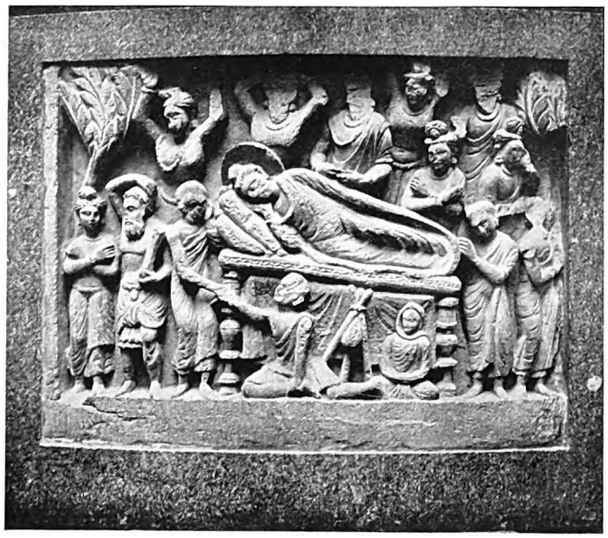

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ENGLISH DELFT PAINTERS

More about John Niglett

IN a former article concerning this painter of Bristol Delft, we mentioned that no record had been discovered as to what became of him after 1754, when his name appeared in the Poll Book as a potter in Redcliff. The late Mr. W. J. Pountney in his book "Old Bristol Potteries" stated that Niglett's name did not appear in the Election Poll Book of 1774. Therefore, between these two dates, he must have either died or migrated from Bristol. As there is no record in Bristol of his death it is safe to assume that he went to some other town, but where did he go?

One of the objects of this article is to endeavour to throw some light upon his subsequent movements. The only pottery in the eighteenth century that boasted a painter of anything like Niglett's style was Leeds, and we illustrate an early cream ware plate of this factory painted in polychrome with an exotic bird and sponged trees. This plate is an early production of Messrs. Hartley, Green & Company, and has the triple cockspur marks on the back, which Mr. Joseph R. Kidson, in his book "Leeds Old Pottery" states, were only to be found upon the early productions. Now, pieces of this cream ware are known to exist dated from 1775 onwards. By this time John Niglett would have been an old man when he painted—if he did—this plate. A comparison with a Brislington Delft plate, also illustrated, and probably made about 1725 at Dixon's Factory, Brislington, will show an extraordinary similarity of handling in all departments. The trees are sponged in sections in the same way, the colours are strong and so disposed as to make for a highly decorative quality.

Brislington Delft Plate painted in polychrome by John Niglett. Diameter 9 in.

Leeds Cream Ware Plate painted in polychrome. Probably the work of John Niglett. Diameter 9¾ inches.

The examples of this painter in Leeds pottery are very scarce, we ourselves having only seen about four pieces, but this would be accounted for by the fact that Niglett then was an old man and probably worked very little in those days before his demise. It is now up to Mr. Kidson to further establish this theory by finding out if there is anything recorded in the Leeds archives of the death of this remarkable man.

We also illustrate a blue dash charger depicting Adam and Eve in the Garden, painted by Niglett and, what is far more important, signed by him on the back with an impressed "N" showing that he probably potted as well as painted this piece. It was made at Thomas Frank's Temple Back Pottery, Bristol, about 1730, and has the lead glazed back peculiar to the chargers made at this pottery. It is of unusual size, being 11½ inches in diameter.

The other plate with the large figure in blue and white is a delightful example of the whimsicality of his work and the border is one frequently used by him on plates.

There is a great demand amongst advanced collectors for Niglett specimens, and they are becoming extremely scarce. Some examples in his best decorative vein may be seen at the

Bristol Blue Dash Charger painted in polychrome with "The Fall" by John Niglett. Incised mark "N" on the back. Diameter 11½ inches.

Brislington Plate painted in blue and white by John Niglett. Diameter 7¾ inches.

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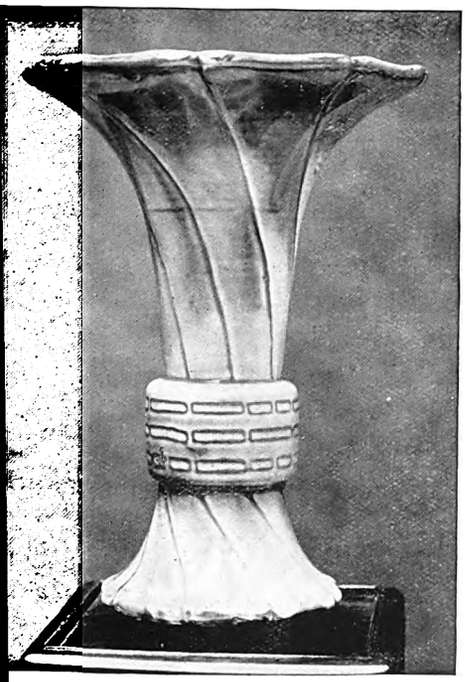

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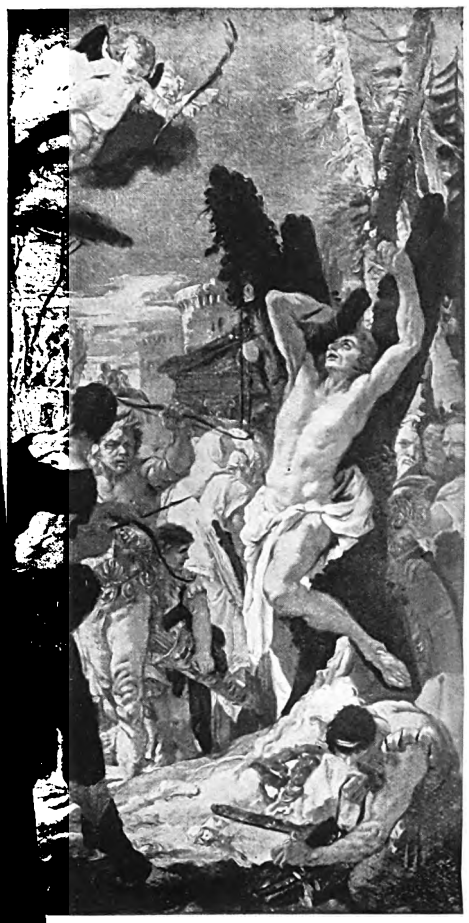

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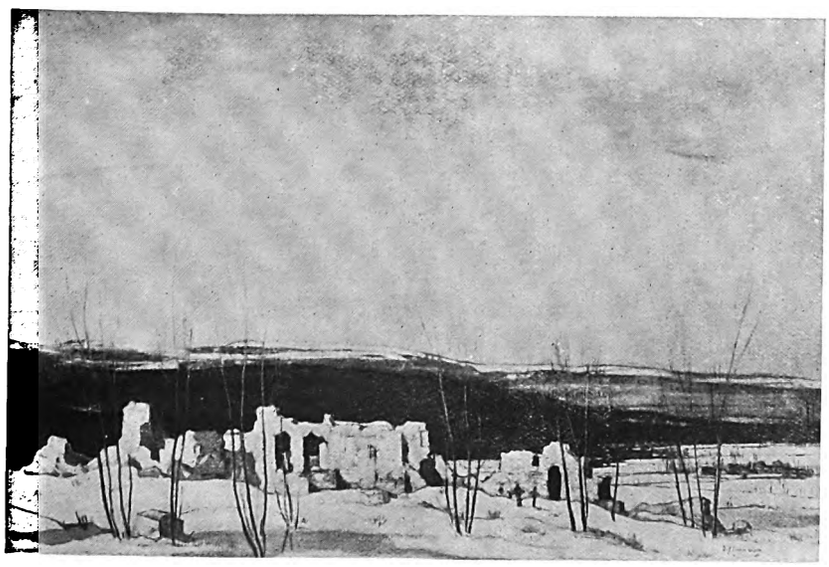

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